



THE NEW YORK



DRAMATIC MIRROR

Vol. XXVIII, No. 719

NEW YORK: SATURDAY, OCTOBER 15, 1892.

PRICE TEN CENTS.



SADIE MARTINOT.

AT THE THEATRES.

Garden.—Henry VIII.

Mr. K. W. C. Carter's Historical Tragedy in five acts the last night. Produced Oct. 10.

Katherine. Modjeska
King Henry VIII. Olin Skinner
Cardinal Wolsey. John A. Lane
Duke of Buckingham. Beaumont Smith
Duke of Norfolk. R. Peyton Carter
Duke of Suffolk. Rudolph De Cordova
Earl of Surrey. Guy Lindsey
Cardinal Campeius. Wadsworth Harris
Cardinal Beaufort. W. R. S. Morris
Lord Chamberlain. George Beaton
Lord Sands. Henry T. Vincent
Sir Henry Guilford. Jules Chautet
Sir Thomas Lovell. Alfred Carlisle
Surveyor to the Duke of Buckingham. Frank Kemble
Beaumont. George Thomas
Settlement at Arms. Charles Kelley
Anne Bullen. Mrs. Beaumont Smith

Attention has been lately drawn to this play, which has had comparatively frequent representation, through its elaborate production by that master of stage pictures, Henry Irving. One of Shakespeare's series of histories—some of which have very seldom been staged for obvious reasons—Henry VIII. presents more of pure pageantry and the circumstance of kingly pomp than any other, and probably its scenic and ceremonial possibilities mainly moved Mr. Irving to make his splendid show at the Lyceum.

That Modjeska, Shakespearean student and artist that she is, should have an ambition to appear as Katherine, was natural. That she would bring to her presentation of the play every internal embellishment was expected. With her studious habit and her artistic instinct externals have little in common.

The play at the Garden Theatre on Monday night was applauded by a large audience of appreciators rather of the essential than the ornamental.

It was no "production" in the solidly scenic sense. The inanimated parts of the stage pictures were temporary in material, but visibly they spoke the art of the actress whose eye had judged their making. The moving figures were dressed from her own designs; and while the counterfeit of carved oak in interiors carved in the draughts, and the semblances of pictorial tapestries were artistic in their subjects and pictures while apparent counterfeits in fabric, it may be said that the costuming of the play was rich, varied to all the possibilities of the period, and as correct as research could ensure.

There was, too, at least an artistic intention numerically and in the movements of the supernumerary figures. The inevitable lack of grace and errors of ensemble for a first night did not disguise the fact that Modjeska had labored lovingly over the details.

The play suffered abridgment. Its last act, which is necessary to historical understanding, was cut off. This is pardonable under the special circumstances. Modjeska is the leading figure in the company, and the queen's moments on the stage end with the fourth act. The prologue and the epilogue, however, are preserved, and this is unusual, and the epilogue gives force to Modjeska's magnifying of the queen in these lines:

For this play at this time, lonely in
The merciful construction of good women;
For each a one we should them.

As Katherine, Modjeska was the noble, loving, womanly queen. In everything but the native accent of its mere words she was artistic to a degree.

The other personations were not in line with hers.

Olin Skinner played King Henry with youthful earnestness and vigor. But his picture was immature; and its vigors were not seemingly.

The Cardinal Wolsey of Mr. Lane was carefully studied, and in some respects effective.

Mr. Smith, as Buckingham, delivered the speeches of that character with oratorical consciousness.

Mr. Carter gave intelligent attention to the part of the Duke of Norfolk.

Mr. Hazleton's Lord Chamberlain was amateurish, and lacked all staidness.

The Lord Sands of Mr. Vincent was conceived in a spirit of original humor. Nothing quite like it is remembered in Shakespearean personation.

Mr. Carlisle was a handsome Lord Lovell, handsomely dressed.

Mrs. Beaumont Smith, the Anne Bullen, was pretty enough to suit her occasion.

The prologue and epilogue were naively and expressively spoken by Maud Durbin.

The scenery, artistically painted, is by Albert, Grover and Burridge.

Incidental music has been arranged by Mr. Tomaszewicz. If the object of *entracte* music is to divert attention, some of that furnished by the orchestra accomplishes that aim. "Sally in Our Alley" was one of the melodies, Monday night.

Proctor's.—Ve Earle Trouble.

Romantic play, in four acts, by Henry Guy Carter. Produced Oct. 10.

Gen. Sir William Howe. R. F. McClannin
Ralph Izard. Joseph Haworth
Ebenezer Buck. William F. Owen
Abigail. Mrs. Frank A. Tannehill
Anthony. Harry Woodruff
Wouter Van Twiller. John E. Ince
Sophia. Mrs. Mary E. Barker
Joan. Mary Shaw
Charity. Jane Stuart
Nicholas Suydam. Theodore Roberts
Martha Gates. Olive Oliver
Capt. Glendower. Charles Dade
Capt. Felton. John F. De Gies
Luke Cutler. Edward Wade
Corney. Cyril Young
Muddle. John L. Golden

The Revolutionary period has been used frequently by playwrights, but from the Bowery Putnam to the Broadway Dominie's Daughter they have failed to obtain enduring favor. It is not for lack of perspective that these redcoat dramas are lacking in interest; it is not because the time does not admit of picturesque costumes, stately manners and quaint speech. It is probably because the vital spirit of the conditions existing at the beginning of our national life has thus far eluded the grasp of those that have sought it.

The latest of dramas of this class, *Ve Earle Trouble*, was seen at Proctor's last

evening, where it met with quite a friendly reception from an interested audience. In spite of its whimsical title, wherein the literary bent of its author finds illustration; in spite of its rude alternations of low comedy and heavy emotion; in spite of its distortion of history and its burlesque of no less an historical personage than General Howe, the British commander, the play was found to possess greater dramatic merit than many of its predecessors, and its likelihood of winning a good measure of public support seemed favorable.

When *Ve Earle Trouble* was produced in Boston—where it was not a pronounced success—its plot was recorded by *The Mirror*. It is a slender plot, but there is sufficient action to screen its paucity to some extent. Mr. Carleton, the author, is a clever man, and whatever he writes demands serious consideration. Nevertheless, in this play he has not distinguished himself in the matter of good dialogue, nor has he shown skill in construction or in characterization. There is little in the lines of his characters to indicate that he has made a careful study of the mode of speech or of the social conditions of the period of the Revolution.

The audience applauded the situations generously, laughed heartily at the rather boisterous comedy scenes, and called the author before the curtain after the third act.

Of the production—both in respect to scenery and to cast—we are able to speak in terms of unqualified praise. The scenery is excellent; the exterior, showing the Bowling Green and Battery as they were in the days of the British occupation, is correct, while the several interiors are capital exemplifications of the colonial architecture, decoration, and furnishing.

Mr. Haworth in Ralph Izard, the patriot spy, has a short part, but a showy one. He was fiery and dramatic, and at the close of the third act his declamation electrified the house.

Mr. McClannin is an old-fashioned actor, who chews his words as if they were made of gutta-percha. As Howe he faithfully interpreted Mr. Carleton's crude burlesque. Mr. Woodruff was a buoyant and handsome Anthony Buck. Mr. Owen gave a vigorous impersonation of a crusty old skinflint. After his principal scene he won a deserved scene call. Mr. Ince was amusing as a henpecked husband. Mr. Roberts gave an admirable performance of the overdrawn character of the traitor, Suydam. Mr. Dade was an earnest, self-sacrificing British captain.

Mary Shaw played Joan artistically, but dressed her anachronously. Miss Stuart was pleasing as Charity, albeit her accent was as suggestive of the nineteenth century as were Miss Shaw's gowns. Miss Oliver played the fallen woman, Martha, with intensity and power. Mesdames Barker and Tannehill were assigned to characters that offered little opportunity. The minor parts were played efficiently.

Ve Earle Trouble is so well staged that it is worth seeing. If it fails, the responsibility will rest with the author—not with the actor, or the scene-painters.

Star.—Rip Van Winkle.

With a better setting than it has had since the notable revival at Booth's Theatre years ago, *Rip Van Winkle* was presented by Joseph Jefferson at the Star Theatre last night.

The wisdom of restoring this most famous of the comic-man's personations to life after its sleep of several seasons was demonstrated both in the artistic and the pecuniary sense. The house was crowded, and Rip evoked laughter and tears through the magic of Jefferson's art.

It was a worthy ambition for Jefferson to prove to the younger generation of playgoers that he is not a one-part actor, but the conviction nevertheless forces itself upon the observer that his characterization of the Catskill vagabond overshadows his work in every other direction, not only in point of popularity but also in point of merit.

The public's old friend was welcome with affectionate enthusiasm. He has lost none of his winsomeness.

The production is elaborate, and the cast is capable. Alice Fischer was a forcible and convincing Gretchen.

In response to numerous recalls, Mr. Jefferson thanked the audience gratefully.

Noble's.—Lady Lil.

Lady Lil, which created a sensation upon its production at the Standard Theatre recently, was given to a large audience at Noble's on Monday night, and will run through the week. It is a play that makes strong impressions, and it was warmly applauded by its down-town audience. Lady Lil presents well-costumed figures, and develops exciting scenes, and the work of Lillian Lewis in it is perhaps the best that has marked her career on the stage. The scene in the dressing-room of the circus, presenting the leading figure on a horse, went excitingly on Monday night, and the episode of the tiger's cage worked the gallery up to feverish pitch. It is likely that Noble's business this week will be very large. Next week the May Howard Burke company will make their debut on Broadway. Mr. Comstock's venture is no longer an experiment. He has demonstrated that there is money in this old house, at popular prices.

Tony Pastor's.—Variety.

Tony Pastor's traveling company, is appearing at the Columbus Theatre, Harlem. His new comedy specialty company appeared at his own theatre on Monday, and may be seen there all the week. It is one of the cleverest combinations yet seen at this popular place. The company is headed by J. W. Kelly, "the rolling mill man," author of "I Row Him Down, McCuskey," and several other songs that have caught the fancy of lovers of what may be termed the realistic in contemporaneous melody. Mr. Kelly on Monday night was widely encored. Other novelties are Rice and Elmar in a comical

gymnastic sketch called *Rube in Chinatown*. Effie Husted and Mabel Geyer, song and dance and character change artists, and Campbell and Evans, in a new character comedy sketch. All of these established themselves at once. The others of the company are favorites; Billy Carter, the banjoist, the Midgleys, in a character sketch; that clever dancer, Capitola Forrest; Allen and Rankin, the musical comers; Sam Dearn, the genius of strange musical instruments; Murray and Alden, Frank O'Brien, and Hilton. It is an entertainment of great variety and pronounced ability.

Third Avenue.—Good Old Times.

This interesting melodrama was the attraction at Jacobs' Third Avenue Theatre Monday night. Henry M. Pitt, of Madison Square fame, played the principal part.

The play was well put on the stage and had the advantage of a strong cast. The scenery was effective. In the last scene, Little Bush Inn by moonlight, fire flies could be seen fitting from bush to bush. There was a large and highly interested audience. *Good Old Times* was first acted in New York at the Fourteenth Street Theatre.

Koster and Bial's.—Variety.

Robin Hood, now in its fifth week, still continues in popularity at this house. Marie Vanoni is always cordially received, and Dorothy Denning in serpentine dances, and Amann, the mimic, combine to greatly entertain the audiences. Monsieur and Madame Berac, the eccentric duettists from abroad, were announced, but failed to appear, owing to their late arrival this afternoon, which precluded proper rehearsal for the evening performance. The management assure their appearance to-night.

Herrmann.—Magic.

Herrmann's pretty theatre was well filled on Monday night, and in addition to the capital programme usually given, Prof. Herrmann introduced his audience to a marvelously clever spirit séance, in which faithful representations were given of all the famous spiritual illusions and manifestations. Ghosts walked and danced upon the stage, hovered in the air, and finally ended by one of them dancing "Ta-ra-ra-boom-de-ay" with a grotesque skeleton. Ya-ko-vo, a Chinese immigration mystery, is in active preparation.

People's.—My Jack.

Walter Sanford, who has several attractions in this city this week, presented *My Jack* at the People's on Monday to but a fair house. What was lacking in numbers was made up in enthusiasm. The play was interpreted by a good company. F. Aug. Anderson as the Greek, Cro Panitza, and Margaret Feeley as Dorothy Prescott, carried off the honors. G. L. Montserrat as Sir Edward Vanburg, Frank R. Mills as Jack Meredith, and Lillian Brainerd as Mrs. Prescott are deserving of special mention.

Grand.—The Struggle of Life.

The spectacular melodrama, *The Struggle of Life*, was presented by Walter Sanford's company to a large audience at the Grand Opera House last night. The splendid scenery of this local melodrama and the thrilling episodes and situations kept the house in a state of pleasure and excitement the entire evening. William Stafford gave a vigorous performance of Brockton, the hero. Amelia Bingham, Louise Crolus, Mollie Revel, and Lloyd Melville assisted in making the performance enjoyable.

At Other Houses.

There is no cessation of interest in Captain Lettarbit at the Lyceum, and Mr. Sothorn's engagement, which has still six weeks to run, will require no other play.

The fourth week's engagement of the Lilliputians at the Union Square began on Monday night, and the unusual patronage of the spectacular Candy shows no abatement. The antics and drollery of these miniature players are so amusing and so easily understood that their foreign speech offers but little impediment to the native parts of their audiences. Adolph Zink will soon appear as a small copy of Lottie Collins, and execute "Ta-ra-ra-boom-de-ay."

The second week of John Drew in *The Masked Ball* at Palmer's began on Monday night. There has been general critical concurrence in the artistic accomplishments of Mr. Drew, Maude Adams, Harry Harwood, and the other members of the company, while a regular display of the standing-room-only sign vouches for the pecuniary success of the venture.

Visitors to the Casino are pleased with the dancing of the premises in the ballets, the peculiar but innocuous naughtiness of Fougère, and the leading vaudeville features of the show there offered.

Manager M. W. Hanley announces the fourth week of *Squatter Sovereignty* at Harrigan's, and declares that the business at this popular house has thus far exceeded all expectation. It is a pleasure to chronicle a success so deserved. Mr. Harrigan never did anything in all his career as an actor more artistic than Felix McIntyre, while the play itself represents his best gifts as an author and a master of humorous stagecraft.

Wang still pursues his triumphant way at the Broadway. Next week *The Lady or the Tiger* will be elaborately revived.

At the Harlem Opera House, last night, *Friends* was presented by Mr. Hartz strong company. A large audience enjoyed and applauded the play.

THE BROOKLYN THEATRES.

Columbia.—The Lost Paradise.

The Lost Paradise was presented at the Columbia last evening before a large and appreciative audience. It was the second time the play had been given in this section of the

city, but it was received last night with enthusiasm. William Morris, Odette Tyler, Sydney Armstrong, Orrin Johnson, Cyril Scott sustain the leading parts. Miss Helyett will come to the Columbia next week, with Lottie Collins in her popular *Shine* at every performance.

Grand.—The County Fair.

The County Fair was greeted by a packed house last night at the Grand, a new feature being the introduction of five instead of three horses in the race scene. Marie Bates gave her clever impersonation of Aunt Abby, and Louise Galloway, George R. Roeman, Ella Salisbury, and George Pancoast assumed their roles satisfactorily. Hoyt's *A Hole in the Ground* is booked for next week.

Park.—A Trip to Chinatown.

A Trip to Chinatown began its second week's engagement at the Park on Monday night with the standing room sign out. The farce seems to greatly please Brooklyn theatre-goers, and the many talking specialty features are encored nightly. Jessie Cleveland joined the company last evening. George Thatcher's *Tuxedo* next week.

Amphion.—Power of the Press.

The Power of the Press opened to a very large house on Monday night at the Amphion. The ensemble of this well-known play is attractive, and the incidents are realistic. The cast was excellent, and the piece very ably presented. Next week, *The County Fair*.

Bedford Ave.—The Silver King.

The Silver King, with Carl Haswin as Wilfred Denver, was presented at the Bedford last evening. It was admirably played and seemed generally to be appreciated by the large audience. The supporting company was excellent, and the stage settings elaborate. Cleveland's Minstrels will be the next attraction.

Lee Avenue.—La Belle Marie.

The versatile Agnes Herndon, who had not been seen here for some time, opened a week's engagement in *La Belle Marie* last evening. Her reception was very cordial, and her impersonation won her much commendation. The play was a success. The Voodoo next week.

Star.—The Man From Boston.

The Star Theatre was packed to the doors last night to welcome John L. Sullivan in his new play, *The Man From Boston*. There has been a large advance sale for the entire week, and the ex-champion's Brooklyn admirers will be on hand at each performance. Walter Sanford's *Struggle of Life* next week.

Novelty.—McKenna's Flirtation.

Barry and Fay appeared at the Novelty, last night, in McKenna's *Flirtation*, which was well received by the audience. The company was satisfactory. Martin Hayden in *Held in Slavery* will be seen next week.

Hydr and Bohman's.—Variety.

An excellent bill was offered last night, including Bertaldi, the girl equilibrist; Kara, juggler; Marguerite Fish, and others.

CUES

CORSE PAVION and Etta Reed, in their own plays, *Everybody's Lawyer* and *My Country*, are playing to big business throughout Nebraska.

WILLIAM J. FLEMING was sued by Helen Reynolds to recover \$220 for services as a member of his Custer company, but when the case was tried in Boston last week a verdict was given for Mr. Fleming who showed that the money had been paid in bills contracted by her.

EDMUND C. STANTON, formerly managing director of the Metropolitan Opera House, will manage the Grand Opera House next season. T. Henry French's lease of the house will expire in May next, when Mr. Stanton's interest will begin. The house is owned by George Gould, having been given to him by his father, Jay Gould. Mr. French is paying a rental of \$50,000 a year. It is not known what terms Mr. Stanton gets it upon.

ROSE COCHLAN has made elaborate preparations for her forthcoming revival of *Diplomacy* at the Star. The special cast gives ground for anticipations of a fine performance—such an one, indeed, as has not been equaled since the play was first acted in New York on the same stage by Wallack's company.

THE CALHOUN Opera company is reported to be stranded in Chicago. Mr. Calhoun sent his wife on to New York, but the rest of the organization are said to be left in Chicago in straitened circumstances. The manager is reported to be indebted to the company to the extent of nearly \$3,000.

ADA DEVERE, a variety performer, committed suicide, by cutting her throat with a razor in Philadelphia, on Sunday night.

J. L. SIMONDS has taken the place of William F. Carroll in the Rooney's Comedy company, playing the part formerly taken by the late Pat Rooney. William Garon, manager of this company, reports excellent business.

GEORGIA CAVAN has grown thinner since she was last seen on the New York stage. Last week in Philadelphia she was enthusiastically received in *Squire Kate*.

REHEARSALS of the U and I company, in which George P. Murphy will star, begin next Monday. A new engagement for the play is *Smoke*, an eccentric colored dancer.

WALLACE MACKERBY, the tenor, is to impersonate King Ferdinand in the night pageant of Wednesday, "The Triumph of America," while Marie Girard de Burdeau is to be Queen Isabella.

TO GIVE THE CHILDREN LIBERTY.

Assemblyman Myer J. Stein and Lawyer Walter J. Severance appeared before the General Term of the Supreme Court last Thursday to argue an appeal from the decision of Justice Beach, at Chambers, denying the application of Alice Sanders on an order to show cause for a peremptory writ of mandamus against the Mayor of New York, requiring him to give his consent, under chapter 309 of the Laws of 1914, to the appearance of Zelda Sanders, her daughter, eleven years of age, in a theatrical entertainment at Palmer's Theatre, in which the child was desired to sing and dance.

The facts of this controversy, in which Elbridge T. Gerry has opposed the putting into operation of the law passed for the relief of stage children last Winter, are familiar to the readers of *The Mirror*.

The question raised upon this appeal is solely as to the construction of the act in question. In presenting the facts to the General Term, Messrs. Stein and Severance quoted extracts from *The Dramatic Mirror* relative to the case, as this paper has recorded its history from the first, and is the acknowledged organ of the profession.

The first point made by the appellants is that settled principles of statutory construction are to be taken into consideration by the court in expounding the law. First, the law as it existed before the amendment; second, the mischief intended to be remedied by the amendment; third, the cause that led to the introduction of the amendment; and fourth, the surrounding history of the times, which may be gathered by the court from any source, either from legislative history, or as shown in the public press, its own knowledge of current events or otherwise.

It is contended that the great cardinal principle of statutory construction is that the intention of the Legislature must be sought for and given effect by the court, if possible, under all circumstances; and this, even though there may be some ambiguity in the statute, or some isolated portion of it may seem to be against the construction sought for; and that such intention will be carried out even if it appears to conflict with some portion of the law under consideration. It is also claimed by the appellants that the law shows upon its face that it was the intention of the Legislature to permit singing and dancing by children in theatrical entertainments, after license by the Mayor, in proper cases, and, especially, if contemporaneous history be considered, there can be no difficulty in ascertaining the intention of the Legislature.

Commenting upon the fact that Gerry, before the court below, made some suggestions upon the moral aspects of the case, the appellants say that this is all irrelevant to the question brought up for decision, which is purely one as to the construction of the statute; adding that something might be said by the appellants upon the moral aspects of the various positions and acts of the Gerry Society for several years past, but that this is probably better left to discussion in other places.

CONCERNING TELEGRAMS.

Managers and others are in the habit of sending special dispatches to *The Mirror* on Monday nights, giving brief accounts of their openings in various cities. These messages *The Mirror* is glad to publish, provided they contain information of interest and provided they reach their destination in time. Not a week passes that a dozen or more telegrams do not go to waste because they are received too late for publication. Oblivious to the fact that *The Mirror* goes to press soon after midnight on Monday and is for sale on all the city newsstands Tuesday forenoon, many managers send us telegrams on Tuesday morning, or half-rate night messages that are not delivered until six hours after our forms have been put on the presses. Presumably the senders of these messages desire their publication. In order to accomplish that desire they must send them in time, to reach us not later than midnight on Monday.

A DEADBEAT.

An impostor named Burwood J. Daly has been procuring tickets to the Philadelphia theatres by claiming a connection with *The Mirror*. He has had cards printed fraudulently setting forth such a connection and he has demanded and received courtesies from local and traveling managers.

This man is a swindler. He is unknown in the *Mirror* office, and has never been attached to this journal in any capacity whatever. Our only Philadelphia representative is Mr. John N. Cavanagh.

Every authorized *Mirror* correspondent holds official credentials.

The Mirror will be glad to assist any manager in prosecuting the Philadelphia deadbeat should he present himself at a theatre and ask favors in the name of this journal after this notice.

THE ELEPHANTS TO REST.

The elephants in Wang on Saturday evening next will be retired to the property room until DeWolf Hopper's engagement at the Academy, Brooklyn, commencing on Nov. 21.

On Monday evening next, Hopper and his company will appear at the Broadway Theatre in *The Lady or the Tiger*, which was first presented in this city several seasons ago by the McCaull Opera company, at Palmer's Theatre.

The part of Pausanias, the regent of Sparta, will be enacted by Mr. Hopper; Hilaria, the Grecian maiden, will be illustrated by Della Fox; Irene, the regent's daughter, will be alternately personated by Marie Millard, the new soprano of the company, and Annie O'Keefe; and Jefferson DeAngelis, who was the original Menander, the prophet, has been specially engaged to reappear in that part.

The revival will be enlivened with elabor-

ate new scenery and costumes, and the entire Wang company will be employed in it. The opera has been in active rehearsal for four weeks, and it will be continued until the close of Mr. Hopper's season at the Broadway on Nov. 19.

MAUDE GRANGER'S NEW PLAY.

Maude Granger produced a new play called *Lenora* before a large audience in the Mystic Opera House at Mystic, Conn., last week, and the play seems to have been approved. *Lenora* gives Miss Granger opportunity to play the part of a redeemed adventuress. The play is in four acts, and the scene is Paris at the time of the Franco-Prussian war. The hero is loved by Lenora, who induces him to enter into financial transactions that threaten his ruin and then rescues him with her own money. When her former adventurous life is revealed to him after he has married her, he forgives her.

EXIT A FATAL GIFT.

A Fatal Gift closed at Utica last night. It was not the title that brought disaster—it was the old story of insufficient backing. It is claimed by members of the company that when Walter Turner, the manager, engaged them, he represented that there was plenty of money behind the venture. After the company had been playing two weeks, however, a man named Sullivan, the supposed "capitalist," informed the company that he was embarrassed, and could do nothing. Not more than half the first week's salaries were paid.

MR. CRANE'S NOTED GUESTS.

William H. Crane will appear before a notable audience at McVicker's Theatre, Chicago, on the occasion of the dedication of the World's Fair Buildings, next week. The theatre will be profusely decorated, and in the boxes will be President Harrison and his cabinet; ex-Presidents Cleveland and Hayes, and other distinguished guests of the Fair Committee. At the conclusion of the regular performance of Mr. Crane and his company, the National airs will be rendered by a chorus of forty voices, and other exercises appropriate to the occasion will be held. Mr. Crane's season in Chicago has been prosperous beyond expectations. The American Minister drew crowded houses for two weeks, and The Senator, in which he is now playing, has packed the theatre to overflowing. A new comedy by Martha Morton is to be put in rehearsal soon, and with its presentation, the comedian will open his season in this city next January.

MAX CLAYTON'S INSANITY.

Last Tuesday in Syracuse Sidney Drew got to his hotel, and was surprised to find \$10 worth of "collect" telegrams awaiting him. They had been sent by his advance agent, Max Clayton. One of these dispatches told Mr. Drew that arrangements were being made by Clayton for a grand banquet to the press of this city. Every notable from Chauncey Depew to Lottie Collins had been invited. "Don't worry about the expense," the telegram read. "I have arranged to stand off Delmonico." Another message told Mr. Drew to discharge the present company, as a new one had been engaged for him. Poor Clayton was insane. On Friday he was removed to Bellevue Hospital. His sister was notified of his condition. Clayton has paresis.

NEWS TO MR. PALMER.

The newspapers of Sunday and Monday published a rumor that prominent persons in Boston were prepared to carry a new theatre enterprise in that city, and that they had fixed upon A. M. Palmer, of this city, as the manager who could best administer their plans.

It was reported that ex-Governor Ames and his sons were interested in the project, and that they had made overtures to Mr. Palmer to become the head of it.

A *Mirror* representative called on Mr. Palmer yesterday and asked him as to the truth of the rumor. Mr. Palmer expressed surprise, and replied: "This is the first I have heard of it. I have received no such tender from Boston."

E. S. WILLARD'S SEASON.

The second season of E. S. Willard, the distinguished English actor, who has expressed partiality for this country, opened in Montreal last night under the management of A. M. Palmer. Mr. Willard has inspired great interest wherever he appeared last season, and will no doubt be greeted with even greater favor this year. He will not be seen in this city until late in the Winter.

WILLING TO PLAY OR TO REST.

Marie Jansen, the favorite comic opera soubrette, was seen in Gotham on Saturday. She has grown thinner since she was last in town. "No, I have settled on nothing whatever for this season," she said to a *Mirror* reporter. "I have had offers, of course, but I am thinking seriously of none of them, and as for starring—well, that is a matter for future consideration. I should like to see the play or opera first. I am in the best of health, and a little rest will do me no harm."

CONVALESCENT.

It is not generally known that Minnie Seligman-Cutting has been quite seriously ill. For three weeks she was confined to her room at the Hotel Savoy. She is well on the way to complete recovery, however, and she will be able to rehearse and appear in *An Official Wife* under Frank W. Sanger's management according to arrangements already announced.

A CELEBRATED CASE.

The United States Circuit Court of Appeals has handed down a decision in the case of Augustin Daly, appellant, vs. George P. Webster and others, respondents. Mr. Daly brought suit to enjoin the defendant from producing a portion of a play entitled *After Dark*, written by Dion Boucicault, on the ground that such production was a colorable imitation of a scene in a copyrighted play written by the complainant, and entitled *Under the Gaslight*. In the title of *Under the Gaslight*, filed by Mr. Daly, he also announces himself as "author" of *Leah the Forsaken*, *Griffith Gaunt*, etc.

The particular composition which was the subject of this action is the scene in which an individual is put in peril of his life by being placed by another upon a track over which a railroad train is momentarily expected to arrive, and so fastened that he cannot move from his dangerous position. From this position he is rescued by a third person, who, surmounting obstacles, succeeds at the last moment in re-creating him.

In its decision, the court limits the claimed copyright of Mr. Daly to a rescue by one character of another in danger of his life from a coming train. The railroad scene itself is not protected, the placing of a character in danger of his life is not protected, the escape from danger is not protected. Therefore, the only protection vouchsafed to the idea as it appears in *Under the Gaslight*, is simply the incidents in connection with a rescue by another.

This decision will not interfere with the performance of *After Dark*, nor the railroad scene. It will simply require a change in the manner of rescue pointed out in the decision. Even from this limited protection afforded Mr. Daly, Mr. Brady intends to appeal to the Supreme Court of the United States.

This matter suggests an inquiry as to what would be the result of legal inquiry into and adjudication upon various theatrical properties that have been put forth by "Augustin Daly."

DE GARMO'S DEBUT.

Colonel C. P. De Garmo, the manager, laid a rather peculiar wager with Frank Daniels on the result of the Sullivan-Corbett fight. If Sullivan had won it devolved upon the comedian to walk from Chicago to Hammond, Ill., a distance of thirty-five miles. When the walk was over Mr. Daniels was to sit down to a dinner with twelve invited guests, for which he was to pay, but during the course of the meal he was neither to eat, to drink nor to smoke.

That was Mr. Daniels' penalty. On the other hand, should Corbett win the fight, Colonel De Garmo agreed to act the part of the Frenchman in *Little Puck* without a moment's notice, with no rehearsals, no study, and no previous preparation of any kind. He was, indeed, to walk from the front of the house to the stage and appear without make-up or costume. Should he in doing this make a failure of the role, he was to pay Mr. Daniels any pecuniary loss that the latter might suffer.

Corbett won, and the Colonel did as he was bound to do, and though he had never before been on the stage, he showed no stage fright whatever, and made a success of the part. The result was that the actor previously playing the character left, and the Colonel played it for ten nights, until the company closed its season.

A FAIR REBEL.

A Fair Rebel is in the third week of its really successful run at the Fourteenth Street Theatre, where the business continues to be very large at every performance of this picturesque romance of the late war. The piece is handsomely staged and cleverly acted by Fanny Gillette, Edward R. Mawson, and their excellent supporting company. Manager Mawson has booked the play solid for thirty-five weeks, including engagements in all of the important cities in the South, where it has not yet been seen. All of the present cast and the special scenery will be carried during the entire season, which does not end until next June. In September next a new romantic comedy by Harry Mawson, the author of *A Fair Rebel*, called *New Orleans*, will be produced in this city with Miss Gillette in the leading part.

BUSTON'S NEW THEATRE.

The new Ruston Opera House, at Ruston, La., was opened on Oct. 3. It is a theatre that will seat 700, and it has modern appliances and conveniences. The Huntley Comedy company—play-pirates—played the initial engagement. Several good attractions have been booked.

SEABROOKE'S SUCCESS.

Since escaping from the malign influences of the Philadelphia "combine," Thomas O. Seabrooke and *The Isle of Champagne* have fared prosperously. Pittsburgh gave the attraction all the solid support that the house would hold for a week, and Washington society developed a "champagne habit" last week that threatened to become chronic. Baltimore this week being refreshed by the effervescence of Mr. Seabrooke's sparkling lyric comedy. The Seabrooke company is courting about the continent in a B. and O. special styled "The Seabrooke Isle of Champagne—Unlimited." Manager Charles MacGachy, in company with a Washington photographer, "held up" the train at Harper's Ferry last Sunday, on its eastward run from Pittsburgh, and several excellent views of King Pummery Seabrooke and his retinue and their stately railway equipages were obtained. The date of Mr. Seabrooke's New York opening is still unannounced, but is said to be approaching.

PROFESSIONAL DOINGS.

SOL. SMITH RUSSELL played to \$1,000 in two nights at Seattle, Wash.

THE BANSHEE will take the road after election, under the management of W. R. Palmer, Jr.

LOUISE MITCHELL has signed with the Gray and Stephens company.

FLORENCE HAMILTON has returned to Chicago, where she will join a repertoire company.

CARL H. ANDERSON has left The Spider and Fly company.

CARRIE E. RICHARDSON and Charles C. Barrett will close with The Pulse of New York company Oct. 22.

CHARLES N. SCHROEDER has been engaged as business manager for Mrs. Bernard Rees.

EMIL VINCENT, who joined the Dushan Opera company at Lynchburg, Va., last week, is reported to have made quite a success with that organization.

MANAGER W. W. SCANE, of the Grand Opera House, Chatham, Canada, was married on Sept. 29 to Miss Emma Wall, a young society belle of that city. The happy couple spent the honeymoon in Chicago and New York.

"LORETTA," King of the Air, with Sefton and Watson's Comic Opera and Vaudeville company, fell from a trapeze in the Westminster Theatre, Providence, R. I., on the 6th inst., but escaped with a few bruises.

HEROLA GRAHAM has withdrawn from the Agnes Wallace-Villa company.

"The money we have spent in advertising The Operator through the columns of *The Mirror*," writes Willard Newell, "is a mere bagatelle compared with the intrinsic value of the benefits derived from it."

Old Jug.

J. W. HANLEY has written and now sings an original topical song in Miss Helyett.

THE BULLS and BEARS company closed on Saturday night in Baltimore. Salaries are said to be two weeks in arrears. It is reported that members of the organization were willing to go on, but Harry Eyttinge refused to continue unless his salary was given him. Fares were paid to this city.

GUS BOTHNER paid a flying visit to the city on Monday. He gives the most glowing accounts of the success of *The Voodoo*, and claims that managers generally are decidedly anxious for a return visit in every city he has visited. As for the star, Thomas E. Murray, he is credited with being fitted with the best part he ever had in his life.

Old Jug.

MART HANLEY, of Harrigan's Theatre, brought back from Ireland with him several Killarney game cocks, intending the fowls as realistic additions to one of the scenes in *Squatter Sovereignty*. His life and the lives of his immediate neighbors, however, have been made miserable by the crowing of these chattering birds in the middle of the night. Mr. Hanley says they are creatures of habit, and that they thus proclaim themselves believing that it is morning despite the darkness of midnight.

JAMES O'NEILL played Fontenelle in New London last night. The entire house was sold out in advance, according to a dispatch received by *The Mirror*.

THE ANDREWS Opera company who were the victims of a railroad disaster last season, recently sustained an unfortunate mishap to their private car on the road. Mrs. Andrews had two ribs fractured, and two other members of the company were injured. The company was billed at Winona, Minn., for the 6th inst., but owing to the accident were unable to appear. The organization will resume its tour from Winona in a few days, and an understudy will temporarily fill Mrs. Andrews' parts.

JAMES FORT has been engaged to do advance work for *A Dark Secret*, which will take the road after election.

In addition to his duties as manager for Brady and Garwood of the Grand Opera House at Grand Rapids, Mich., E. D. Stair will also act in a like capacity at the Whitney Grand, Detroit, after Oct. 15. The Brady and Garwood circuit—Cleveland, Cincinnati, Toledo, Detroit, and Grand Rapids—has never enjoyed such business as this year is bringing.

The manager of the boy soprano, Cyril Tyler, is in trouble with the meddlesome Gerry Society. The boy does less actual work than the average choir singer, and he is exposed to none of the abuse bestowed on the little ragamuffins that Mr. Gerry never sees having papers in the streets at 11 o'clock in the night.—*Boston Daily Eagle*.

DIVERS DISPATCHES.

ST. PAUL, Minn., Oct. 2.—Roland Reed, at the Metropolitan, to-night produced his new play, *Innocent as a Lamb*, before a large and pleased audience. Mr. Reed is very successful in this.

GEORGE H. COLGRAVE.

CINCINNATI, O., Oct. 9.—One Olson played at a matinee to-day and this evening to a standing room only. The company and play combine in a wonderful hit.

JOHN H. HAVLIN.

LETTER TO THE EDITOR.

DEARLY BY CONTRIBUTORS.

NEW YORK, Oct. 7, 1914.

To the Editor of the *Dramatic Mirror*:

SIR—I have received several letters from contributors and would be readers asking why the book of biographical and critical essays concerning actors and actresses of the American stage, that I am editing, is not published. I can only say that all but a very few of the manuscripts are in the hands of DeWolfe, Fiske and Company, of Boston, the publishers. It is simply because the articles on Edwin Booth, Ada Rehan, James Lewis, Agnes Booth, Georgia Cayvan, Clara Morris, Lester Wallack and J. H. Stoddard are not yet completed or else are not sent to me, that the publication is at all delayed. I have had every assurance from the critics that are to write the delayed articles that their "copy" would be in hand a long time ago. I can easily understand, however, that a newspaper man's and literary man's time is rarely free for writing anything that is out of the ordinary line. Still, I hope that the few that are behind time will remember that "there's a time for all things."

Yours very truly,

FREDERIC EDWARD MCKAY.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter page, \$1.00; Half page, \$2.00; One page, \$4.00.
Professional cards, \$1 per line for three months.
Two-line "display" professional cards, \$1 for three months; for six months, \$2 for one year.
Managers' Directory cards, \$1 per line for three months.
Reading notices (marked "N") 50 cents per line.
Advertisements received until noon P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57, Leadenhall Street, and at American Newspaper Agency, 25, King William Street. In Paris, at the Grand Hotel, Kiosque and at Bredon's, 17, Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 49, Rue de Reuilly. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - OCTOBER 25, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY-WALK, N. Y.
BOJOU-A PARLOR MATCH, 8:15 P. M.
CASINO-VAUDEVILLE AND BALLET, 8:15 P. M.
GRAND OPERA HOUSE-SINGING OF LIFE, 8 P. M.
HARRISON'S-SQUATTER SOVEREIGNTY, 8:15 P. M.
HERMANN'S-HERMANN, 8:30 P. M.
H. J. JACOBI-GOOD OLD TIMES, 8:15 P. M.
HUNTER AND HALLS-VARIETY AND BURLESQUE.
LYCEUM-S. H. SODEN, 8:15 P. M.
NIBLO'S-LADY LIL, 8 P. M.
PALMER'S-THE WARRIOR, 8:15 P. M.
PEOPLE'S-MY JACK, 8 P. M.
PROCTOR'S-WE BARE IT, 8:15 P. M.
STAR-ED VAN WINKLE, 8:15 P. M.
TORY PASTOR-VARIETY, 8 P. M.
UNION SQUARE-THE LUTHERANS, 8 P. M.
BROOKLYN.
AMPHION-THE POWER OF THE PRESS.
COLUMBIA-PROHIBITION'S SICK CO.
GRAND OPERA HOUSE-THE COUNTY FAIR.
LEE AVENUE ACADEMY-LA BELLE MARIE.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above most and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism-and hitting the mark."-Atlanta Journal.

NOT EXCEPTIONS.

THERE are two branches of business with which unfamiliar persons cannot, for some inexplicable reason, associate the most common ideas of business.

These two branches involve the making of newspapers and the management of theatres.

Tom, Dick, and Harry fail to see why the newspaper should not print as matter of news things about their individual activities that are not of public interest, and the publishing of which would be for their sole benefit. Or if they have something to foist upon public attention, or upon the market, in competition with the goods or the doings of others, they deem it an injustice if the newspaper, in its critical mood, and while following the line of its public duty, tells the cold, actual and apparent truth about it. They frequently construe honest criticism as a personal affront. Their judgment is warped by their personal interest, and they can see only through spectacles focussed to their own wishes.

The newspaper is organized and conducted to maintain itself while it follows some purpose more or less related to public interest. It is essentially a business venture. Incidentally, for its business purpose, it carries announcements of the business of others, and supports other enterprises as they relate to the general wants or tastes, or criticizes them as they deserve when they enter into general competition. Those who cannot appreciate its purposes must necessarily fall into error, and with unreasoning sensitiveness construe personally matters that have no individual meaning or aims.

The theatre, too, is a business machine. It is conducted for profit. In some cases, high artistic endeavor goes hand in hand with business in its management. It is in no sense an eleemosynary institution.

But an astonishingly large number of persons seem to think that the theatre is conducted solely for their amusement, sans cost to them. They look on its manager as a prince of good fellows—a sort of spendthrift who has set up a house and filled it with performers to whose exhibitions he is ever happy to bid every corner of his acquaintance while he foots the bills from an Aladdin-like treasury—and fancy they and their friends and the friends of their friends to limitless removes have full right to ask for free admission. If the manager should hesitate or refuse upon a request to "pass" them, he at once takes on a new and mean character in their eyes. And the language, rich in expression, has too few epithets in their mouths to do full justice to their changed feeling toward him. Sometimes they take a club to enforce their abusive verbalism.

And yet these same persons, while they expect to get their theatrical amusements free, pay for their other pleasures and luxuries, as they do for their hats, their shoes, and their clothes, without questioning the right of the merchants whom they patronize to charge for their goods.

These may come a time when everything will be free to everybody, and when every enterprise will be bent to touch the personal wish of every person. Under present conditions of living, however, the newspaper and the theatre, with other enterprises, are compelled to stand on business cases. If this very simple and very apparent truth could be generally understood, many gratuitous heart-burnings and much useless friction would be saved.

PERSONAL.

O'NEIL.—A large party of James O'Neil's fellow-townsmen from New London paid Brooklyn a visit last Thursday evening in order to see him in Fontenelle.

MARSTON.—Richard Marston, President of the American Society of Scenic Painters, has returned from Europe. He says that Henry Irving's production of Henry VIII. is the most magnificent scenic spectacle he has ever witnessed.

DE BELLEVILLE.—Frederic de Belleville has been engaged temporarily to play Henri Reaume in Diplomacy, with Rose Coghlan. He left on Saturday night with the company for Montreal, where the season was opened last night. Charles Coghlan was expected to play the part, but he was not able to open in it on account of an attack of gout. He expects to join the company soon.

STEARNS.—Frederick K. Stearns, our well-known correspondent at Detroit, is the President of the Detroit Athletic Club and the Vice-President of the Amateur Athletic Association. He was in town last week for several days following the capture of three out of four events by representatives of his club at the Association's annual meeting.

ROSEN.—Charlotte Roden, leading lady of the Captain Herne, U. S. A., company, resigned from that organization while at Evansville, Ind.

FORT.—Gertrude Fort, who underwent a severe operation three weeks ago, is now on a fair way to recovery. She hopes to be able to resume her professional duties about a month hence.

LANDER.—Henrietta Lander is winning strong praise for her excellent work in Across the Potomac.

HERNE.—James A. Herne is hard at work in a new military drama for James H. Shunk of Chicago. Mr. Herne says that it will be produced—probably in that city—as soon as possible after the presidential election.

BOOTH.—We are rejoiced to learn that the consequences of Edwin Booth's fall at Lakewood, N. J., where he is spending a few weeks with his daughter, were not near so serious as the first newspaper despatches represented them to be. Mr. Booth is in the same feeble state that he has been in during the past year, but no alarm is felt by his friends at present.

ALDRICH.—The negotiations between Frank W. Sanger and Louis Aldrich to "feature" the latter in An Official Wife have fallen through. Mr. Aldrich will probably sign to originate a strong part in the Boston production of Gus Thomas' Surrender next month. He will be "featured" in the bills.

STANFIELD.—Leontine Stanfield, at present playing with the Bulls and Bears company, has received very favorable notices from the press in the cities where the company has appeared. Miss Stanfield is cast as an elderly woman in this piece, but she has applied to much better advantage in ingénue roles, for which she is specially suited.

HAWTHORNE.—In London Grace Hawthorne claims to be a relative of Nathaniel Hawthorne and John G. Whittier!

ADDISON.—Grace Addison has been engaged to play leading business with Jamieschek.

NEWELL.—The Newell Brothers are doing an immense business with The Operator. The dust is brushed from the S. R. O. sign almost in every place they play.

POTTER.—Mrs. James Brown-Potter defends the morale of the bad play Thérèse. "I believe that the stage is for the already educated," she says, "the cultured, who can thus see how different scenes and different lives are lived, and can pick and choose for themselves." It is essentially a Parisian notion that theatregoers ought to be educated in vice. Fortunately it does not prevail in America.

SADIE MARTINOT.

The face of an international favorite looks out from the first page of The Mirror this week. It is the face of Sadie Martinot. Few more attractive personalities than hers have graced the native stage. Her versatility has been illustrated by her successful appearance in opera, comique, burlesque, farce, classic comedy, modern comedy, romantic drama, and even in the lighter roles of tragedy.

Her first stage appearance was in the choros of the burlesque of Cupid, at the old Eagle Theatre in New York, on Aug. 26, 1876. In the Summer of 1878 Miss Martinot, while playing in an obscure theatre in Boston, attracted the attention of leading critics of that city, and their commendation secured her an opportunity in the Boston Museum, and she remained a member of the stock company of that theatre for four years.

Miss Martinot's ability was heard of abroad, and she was asked by the management of the Comedy Theatre of London to originate the role of Katharine in the production of Manquette's opera of Rip Van Winkle there. Franquette Sarcey, the critic of the Paris Figaro, saw her performance and commended it.

Miss Martinot achieved unusual favor as the heroine of Dion Boucicault's Irish plays upon her return to this country, but wishing to break the growing popular belief that the Hibernian drama was peculiarly her forte, she abruptly left Mr. Boucicault's company. Miss Martinot's undoubtedly brilliant triumphs in this line were still the topic when she made a far surpassing hit as Florence Nightingale Fletcher in Queenie at the Union Square Theatre. Now comic opera began its prosperous course, and the Casino, the foremost house for such amusement, engaged her. She won instant and remarkable success as Nanon.

Miss Martinot went abroad after the prolonged run of this opera, and was stricken with fever in Florence. When she recovered, she returned to the Casino and originated the title role of Nady. Objecting to the manner of the stage manager, Miss Martinot left the Casino, and soon appeared in a German production of The Masque at Amberg's Theatre, where as Bettina she achieved another marked success. She was selected as leading lady of the Garden Theatre upon the opening of that house, and later won artistic success as the Marquise de Pompadour in Nirdlinger's play of that name. She will appear as Dora in Diplomacy with Rose Coghlan at the Star Theatre on Oct. 24.

SAD TASTE REBUKED.

The venerable and reverend Dr. George H. Houghton, rector of the Church of the Transfiguration, known as "The Little Church Around the Corner," at a service on Sept. 22, read a history of the church and facts about its present condition. Among other things it was said that something over \$2,300 would be required, over and above the present year's income, entirely to meet at its close the year's very considerable current and incidental expenses "of a church which is open to all corners from morning to evening the year round, and from which, so far as is possible, none, who should not be, are sent uncared for away—a church which fails to receive through its pew rent and offerings the returns which it should from very many who are not poor who avail themselves regularly, or from time to time, of its ministrations."

This statement of the church's needs was made to the congregation, and was not intended for newspaper publication. But the *See* at once took it up, and in an editorial commending the unique work for charity of the church under Dr. Houghton's administration, expressed a hope that a much larger sum than that needed be spontaneously and immediately forthcoming.

Following this came a suggestion for a theatrical movement in aid of the church, and John Drew tendered his own services—and those of his company to be given at a benefit upon some date to be fixed upon.

While the dramatic profession owes much more to Dr. Houghton and his church than it can ever pay, this suggestion of aid by a performance to which the general public, and not the profession, would contribute, seemed to be in bad taste. A Miss-a representative called on Dr. Houghton on Friday last to learn what the reverend gentleman thought about it.

"I cannot, of course, consent to any theatrical performance for the benefit of the church," he said. "It would not be seemly, and it would be very embarrassing to me. The theatrical profession owes nothing to me, or to the church. In ministrations and in duty I know no profession. Individuals who wish spontaneously to assist the church may do so, and their offerings will be received gratefully. There is but one thing that I feel like asking the theatrical profession to do. I wish its members would combine to influence all theatres against performances on Good Friday. If that could be accomplished I should be happy."

The profession is under obligation to this reverend man, and to the church that has

been always open to its members. But it should not seek to drag in the public to support a spectacular effort to pay the debt. The individual members of the profession should quietly and generously contribute toward the needed fund.

LOTTA'S ILLNESS.

Lotta will not appear on the stage again for a year. She is in a private sanitarium on Fifth Avenue, where she has undergone a most painful and serious operation.

About three years ago, at a performance in a Newark, N. J., theatre, Lotta suffered a severe fall that affected her spine. Although she apparently recovered from the effects of the mishap, and was thereafter quite active on the stage, the trouble was not cured. The result was an abnormal growth from the spine that adhered to the intestines. Lotta felt the effects of her malady, but kept her fears and sufferings to herself, not even confiding in her mother for a long time.

On Sept. 23 Lotta was ready to start for San Francisco with her company, and apparently in good health. She concluded, however, to consult her physician. To her great surprise, he told her that her condition was serious, and that she was daily growing worse, and insisted that she abandon her engagements and submit to an operation. The physician himself did not realize the serious condition of his patient until the operation was undertaken. He found that it was a perilous and a painful one to undergo, but it is said that Lotta stood it with great fortitude. It was performed on Sept. 25.

D. B. Bonta, Lotta's manager, had a consultation with her mother, Mrs. Crabtree, on Monday of last week, and was told that under the most favorable conditions the actress could not appear within a year. Manager Bonta consequently canceled all her engagements, and disbanded the company after paying the members half salaries for five weeks, under an agreement made when it was believed that Lotta would be well enough to go on the road. It is the opinion of the physician that Lotta will be restored to her usual health within a year.

THE LEGITIMATE ENCOURAGED.

The tour of the Warde-James company has thus far this season been very successful. The excellence of the organization insured artistic success from the start, and it is encouraging to note that the classic drama in such hands is winning public approval. Frederick Warde and Louis James are sterling actors, and their support is in line with their ability. Mr. Warde has a professional pride and an enterprise that are illustrated in the care with which noble dramas done by this company are put upon the stage. Stellar individualism is not thrust forward at the expense of general artistic effect. It would be much better for dramatic art if there were more enterprises built upon the broad lines that describe the Warde-James policy.

A TOWN OF THEATRICAL NOTE.

Tyrone, Pa., in addition to its possession of a handsome theatre, the Academy of Music, under the enterprising management of Milton S. Falk, has a scenic studio, owned by W. F. Wise and company, who have outfitted with scenery for this season Lillian Kennedy's *She Couldn't Marry Three*, the play of *Underground*, and Carl Haswin's fine production of *The Silver King*. George W. Dayton, Mr. Wise's partner, assisted in painting the scenery for the original production of the last-named play in New York. The scenery for all these productions was built on the stage of Mr. Falk's theatre.

MART HANLEY'S ACCENT.

It is not unusual for Americans of an imitative turn to pick up the cockney accent while sojourning in England. It is sometimes employed, too, by persons who have never been abroad in the hope of enforcing the belief that they have traveled. Manager Mart Hanley, of Harrigan's, who has but recently returned from an extended trip across the water, brought back at his tongue's end the genuine Dublin accent. Hanley is believed to have a remote natural right to this delightful verbal habit. In fact, his new accent is not imitative, but an inheritance, and everybody will agree that it is ornamental.

TENNYSON AND HIS DRAMAS.

Alfred Tennyson (Baron Tennyson d'Eyncourt, of Aldworth) died last Thursday. He was born on Aug. 6, 1809 at Somersby, a village in Lincolnshire, of which his father, the Rev. Dr. George Clayton Tennyson, was the rector. His father was his tutor, but the young poet—he published jointly with his brother Charles, at the age of 17, a volume called "Poems by Two Brothers"—was finally matriculated at Trinity College, Cambridge, where he formed a friendship with Arthur Hallam, and carried off the Chancellor's prize for a poem entitled "Timbuctoo." In his early manhood he produced charming verses, but his first great work was a volume of 1832, which contained "The Miller's Daughter," "The Lotus Eaters," "A Dream of Fair Women," and "The May Queen." His later publications increased his fame. They are too well-known to be reviewed here. In 1850, upon the death of Wordsworth, Tennyson was made poet laureate. Tennyson was ambitious to bequeath living drama as well as poetry to the world. His dramatic compositions, however, have been essentially poetic rather than dramatic, and have failed to impress upon the stage. His *Queen Mary* was brought out at the Lyceum in 1875, with Henry Irving in the character of Philip, and Ellen Terry in the title role. His other dramas were *Harold* (1876), *The Cup* (1881), *The Falcon*, *The Promise of May* (1882), and *The Foresters*, the distinction of producing which fell to Augustin Daly in this city.

THE USHER



Mr. Gerry made all the capital possible out of his persecution of stage children in his address before the joint convention of the S. P. C. C. and the S. P. C. A. at Buffalo last week.

He repeated the same old sophistries, the same old absurdities, that he has uttered in court and in print at frequent intervals during the last ten years.

His hearers were told the familiar fables about the danger to children from draughts in the theatres; about the unnatural parents that live on the fat of the land while their half-starved offspring slave before the footlights; about that vague and shadowy record of cases of infant phenomena that have contracted disease and that have gone prematurely to the cemetery because they were exposed to the horrors of theatrical life.

It is evident that Mr. Gerry's knowledge of the stage is restricted to the novels of a couple of generations ago. A favorite device to achieve pathetic effects resorted to by English story-writers in the first half of the present century was to introduce a child in connection with a party of mountebanks or strolling players, and to cause that child to meet its death through the cruelty of its guardians or the hazards of the performance required of it.

No one but Mr. Gerry would dream of resuscitating these coinages of archaic fiction writers for the purpose of illustrating the condition of modern stage children. No one but Mr. Gerry would court ridicule by seriously clinging to such anachronisms.

He has ridden his hobby so hard that in some respects he has lost his equilibrium.

Mr. Gerry's true generalities occasion little surprise. People have got used to them—just as they have got used to dirty streets and surly elevated railroad guards. Nevertheless, I am certain that Mr. Gerry cannot substantiate his cut-and-dried statements regarding the injuries and dangerous nature of singing, dancing, and acting by children in theatres. He has been permitted, almost without question, to flaunt assertions that he cannot prove.

It is about time that Mr. Gerry should be "recalled down."

I challenge Mr. Gerry to cite genuine cases of children that have contracted disease and met their deaths through those awful "thoughts" that he is fond of referring to. I challenge him to bring forward from those capacious archives of his Society proofs that stage children have been habitually ill treated and starved by parents and managers. I challenge him to substantiate his oft-repeated assertion that children have eventually become vicious and immoral because of their association with the theatre.

I do not ask Mr. Gerry to trot out the three or four isolated cases upon which he has relied heretofore to give a semblance of particularity to his preposterous claims, for they prove nothing.

What I want him to do is to produce sufficient evidence to establish the statements that he makes so glibly and so audaciously.

I do not suppose, for one instant, that Mr. Gerry can make out even a plausible case for himself. It is easy to speak and to write prodigious generalities; it is not always possible to support them with indisputably established facts.

On the other hand, let me ask why Mr. Gerry blandly and silently allows the law to be flagrantly violated that forbids parents or custodians of a child to permit and to profit by its service in "peddling"; "in any wandering occupation"; "in any practice or place dangerous to its life, limb, health, or morals"?

Dozens of children peddle candies every Sunday about the entrances to Central Park. Hundreds of bootblacks engage unmolested in their "wandering occupation."

Thousands of boys sell newspapers daily, darting about crowded thoroughfares, jumping on cars, numbers being mangled, crippled for life, or killed outright annually. What of this practice, and its danger to "life, limb, and health"?

What of the messenger boys that are sent

nightly on errands to gambling-hells, brothels, and other dens of infamy?

What of the thousands of children in the tenement districts whose parents openly defy the law by using them to "work the growler"?

If Mr. Gerry needs proofs of these things, he has only to leave his yacht, to dismiss his brougham, and to walk through the town with his eyes open.

He will find them—lots of them.

The conviction forces itself upon every close observer of Mr. Gerry's attitude toward stage children that his quixotic meddling in their direction gives an immense amount of free advertising to Mr. Gerry's Society and a vast deal of personal notoriety to Mr. Gerry himself.

Evidently he likes both, and evidently he is loath to abandon such a fruitful field in order to concentrate his efforts upon really urgent and worthy objects.

"Suffer little stage children to come unto me," growls Mr. Gerry, hiding the chains forged by his Society behind him.

But the little stage children know a thing or two, and they pucker up their lips and begin to cry—for these children are wiser than Red Riding Hood and they see Mr. Gerry's fangs gleaming under his "philanthropic" night-cap.

The love that Mr. Gerry inspires in the juvenile breast was illustrated by little Zelda Sanders in the General Term of the Supreme Court the other day when Messrs. Stein and Severance appeared in her behalf to appeal from Judge Beach's decision in the mandamus proceedings.

Zelda, with the unerring instinct of childhood, took a dislike to the stage children's ogre when he got up to submit his moulted arguments, and with a sublime disregard for decorum she shook her small fist vigorously at Mr. Gerry, and said to the Court: "Don't listen to him!" Unfortunately the Court was obliged to listen, having granted Mr. Gerry the privilege to be heard (although the action concerned the Mayor, the President of the Alphabetical Society on principle loses no opportunity to raise up his voice in public), but the judges and the lawyers smiled significantly.

If it is true that the two or three Philadelphia newspapers, warred against by the managers there, are "little," "trifling," and "puerile," how comes it that a "combine" was organized, a \$5,000 forfeit penalty established, and a boycott ordered? That is rather cumbersome machinery to bring into operation if only a butterfly is to be broken. The rank injustice of this conflict is suffered by the traveling attractions booked in the Quaker City. They are the innocent parties, but they are compelled to bear the brunt of the fray. The spirited action of Mrs. Kimball and J. M. Hill in defying the "combine" by placing their advertising where they pleased furnishes an example of business sagacity and of personal independence that will doubtless be emulated by other managers of visiting companies.

If any member of the profession desires to contribute to the support of the Church of the Transfiguration he or she is free to do so, the same as non-professional attendants, when the collection plate is passed at the morning and the evening service on Sunday.

The suggestion of a public benefit to raise money to aid Dr. Houghton's parishioners in paying their rector's salary was worthy of the source whence it came. An instance of worse taste is fortunately rare. Dr. Houghton has been compelled to decline the printed proffer.

He says that the only desire he has that managers and actors can gratify is to close the New York theatres on Good Friday night. By complying with this request the profession would practically demonstrate its esteem and affection for its reverend friend.

I am sorry to say that hitherto his frequently expressed wish has been ignored by all but three or four of our theatres.

We hear much of the grateful appreciation that is felt for the good Doctor and for the "Little Church," but the one request that the rector has made of those to whom his ministrations are cheerfully given has fallen on deaf ears.

This is the week of the red, white and blue. It takes an extraordinary occasion to fan the patriotism that burns deep down in every New Yorker's breast, and the Columbus celebration has caused it to blaze. The theatres will suffer from the out-door night attractions provided by the committee in charge, but they will make up for it toward the close of the week, when the strangers within our gates will turn to them for relaxation.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 49 Broadway, New York, T. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. T. Chandler, G. P. Agent, St. Louis, Mo.

GOSSIP OF THE TOWN.

The annual benefit of the Elks of Philadelphia will take place Nov. 27.

A CLEVELAND cigar manufacturer is selling a cigar called the "Sport McAllister," and in Boston a shoe is being made under that name. Robert Gayler in this attraction is said to be doing a good business everywhere.

ALBERT BRUNING, who has been playing Robert Purdon and Wilfred Gordon in *The Wide, Wide World*, has attracted attention by his admirable portrayal of these characters.

The orchestra of the Grand Opera House, Brooklyn, is notably good. Indeed, few theatres in New York have orchestras that compare favorably with it. M. Z. Hagan is the leader, and the admirable work of his men exemplifies his unusual ability as a director.

Old Jug.*

MADEIRA CLARK made her appearance as a dancer in *A Parlor Match* on Friday at the Bijou. She pleased the audience.

FRANCO'S Elysium company disbanded last week in Philadelphia. After Nixon and Zimmerman's tardy discovery of the objectionable character of the performance, unsuccessful efforts were made by the manager to place the piece in another theatre.

UNDERGROUND, Daniel P. Hart's comedy, which has been successful on the road, will soon be seen in Jersey City and Brooklyn.

C. E. CALLAHAN has reconstructed Gray and Stephens' *Vesper Bells*.

JAMES A. BEARNE'S *My Colleen*, in which Tony Farrell stars, is successful in the West.

CLEVELAND newspaper men were the guests of Manager A. F. Hartz at the Alvin Theatre, Pittsburgh, last week, at a performance of *Friends*.

Old Jug.*

JOSEPH WHEELLOCK, long recognized as a strong character actor, has added to his honors in this line by a powerful delineation of the character of Hans Otto in Edwin Milton Royle's comedy-drama of *Friends*. The picture is one of a man ruined mentally and physically by whisky and opium, and is presented by Mr. Wheellock with great truth and realism.

MAIDA CRAGEN, who is supporting Thomas W. Keene, received great praise for her Ophelia on the occasion of the opening of the new Walnut Street Theatre in Cincinnati.

A. E. NISBET, the New Orleans scene painter, was a visitor to this city last week. Mr. Nippert and Frank Cox have painted a new curtain for the Union Square.

Old Jug.*

Several new verses have been written for DeWolf Hopper's amusing song, "On Very Good Terms with Himself," in *The Lady or the Tiger*.

GRANT PARISH is in the city. His novel on Washington life, if its contents may be judged for its title, will cause a sensation on its appearance this Fall. It is entitled "Decolleté Washington."

"THANKS to my advertisement in *THE MIRROR*, and the influence of your paper, I have my house almost booked for the season," writes Manager Milton S. Falck, of the Academy of Music at Tyrone, Pa.

L. C. QUINTERO, the *MIRROR*'s correspondent at New Orleans, has been appointed lieutenant-colonel and aid-de-camp on the staff of Governor Foster, of Louisiana.

Old Jug.*

As organization calling itself the "Keene, Hillyer and Hartel Company of Players," appeared at the Opera House in Sioux Falls, South Dakota, on Thursday, Friday and Saturday last. They are play-thieves, whose repertoire includes *Held by the Enemy*, *Dad's Girl*, *Michael Strogoff*, *Niobe*, *The Golden Giant*, and *My Partner*.

ARTHUR HORNLOW spent last week in Montreal doing special advance work for E. S. Willard.

CARMENCITA is appearing in connection with a series of Spanish concerts at Chickering Hall. She looks well after her long rest, and dances with her accustomed zest.

The eleventh annual report of the Actors' Fund has just been published. It is in pamphlet form, similar to preceding reports, and contains an account of the proceedings at the annual meeting on June 7 last, and at the anniversary meeting held on the same day. The interesting speeches delivered on the latter occasion are given in full.

Old Jug.*

MARIE TEMPEST injured her ankle in Philadelphia last week while stepping off a car. She returned to town on Friday to recuperate. Grace Golden meanwhile filling her place acceptably in *The Fencing Master* cast.

EDWARD M. FAVOR, now playing in 1402 at the Park Theatre, Boston, has recovered a judgment for \$500 against George B. McLellan, husband and manager of Pauline Hall. Mr. Favor was engaged by Mr. McLellan as comedian in *Puritana* during the sixteen weeks' engagement in Boston, and was discharged at the end of four weeks, as he claims, without cause. Mr. McLellan claimed the right to terminate the contract upon two weeks' notice. The court held with the comedian.

Mrs. JAMES McKEN (Hattie L. Richmond), of Boston, is very ill from nervous prostration in a hospital in that city.

T. C. HOWARD requests a correction of the impression that he is manager of *The Runaway Wife* company. As published in an advertisement in a recent *MIRROR*, Louis Riel and Gouverneur P. Campbell, of the Barnum show, are the proprietors, and Mr. Campbell will be general manager and Mr. Riel stage manager. Louise Aydelle, the star, and Mr. Howard are attending to preliminary business in the East. Edward P. Sullivan will play the character written by McKee Rankin for himself, and no pains will be spared to secure equal strength in the rest of the cast.

W. J. GROSS joined in Kansas City May Stewart's company, which is playing a legitimate repertoire through the week.

LEONARD GREENE, leading juvenile with the Ruckler-Warren company, joined the A. S. Andrews company on Oct. 5.

A SPECIAL cast is being engaged for the production of Augustus Thomas' new play, *Surrender*, at the Columbia Theatre, Boston, under the direction of G. W. Presbrey.

Old Jug.*

LOTTA having abandoned her tour, Charles Cowles has returned to A Hole in the Ground.

FIN. REYNOLDS is said to have made a hit in the part of Frank Hale in *The Pay Train*. Last season he was stage manager of *A Hole in the Ground*. Mr. Reynolds is also a song writer.

SARAH STEPHENS was engaged to take the part of Oceana in *The Spider and Fly*, understanding that she was to appear for the first time last night. She received the part last week Monday, in Philadelphia, where the company was playing, and was unexpectedly called to fill the place that evening, the one playing the part having left suddenly. Miss Stephens went on at once and made a big hit.

W. H. PASCOE, of James O'Neill's company, received a hearty greeting from many of his friends at Newport. He received from them a testimonial in the form of a diamond scarf-pin. The stone is several sizes smaller than the fateful gem that causes the young Marquis in Fontenelle a peck of trouble, but it is a handsome jewel, nevertheless.

Old Jug.*

DAN COLLIER made a contract with Professor Herrmann in 1888 to sing and dance in the latter's company for thirty-nine weeks, at \$100 per week. After several rehearsals Collier was discharged. In a suit in the Supreme Court in which Professor Herrmann did not appear, on Oct. 5, Justice Beach gave Collier judgment for \$3,000, with interest, which made the whole amount \$4,262.75.

HOWARD GOULD, James O'Neill's popular leading man, broke a rib last Summer while on board his yacht. One evening last week in Brooklyn in the struggle that as Boscard he engages in with Fontenelle on a raft on the Seine, Mr. Gould sustained another injury in the same place. It was painful, but fortunately not serious, and Mr. Gould continued pluckily to play his hardworking part every evening for the rest of the week.

ALICE PALMA has been engaged by Sol Smith Russell to play *Niobe* Farquer in *Peaceful Valley*.

Old Jug.*

The architects of the new Walnut Street Theatre in Cincinnati were MacElhatrack and Son, of New York, and the building was constructed by Horn and Smith, of this city.

The mother of Roland Reed celebrated her eighty first birthday in Philadelphia recently.

CHARLES MANLEY has joined the Drew-Rankin company.

St. Louis, Sept. 7, 1892.

"To whom it may concern—Dangers of a Great City opened to-day to \$1,500.15; play made a great hit."

J. H. HAVES,

Manager Haylin's Theatre.

ARTHUR B. CONMERFORD, the able Newport correspondent of *THE MIRROR*, was in town last week for a few days.

EDWARD MARO, the prestidigitateur, is at the head of a combination, managed by the Slayton Lyceum Bureau, that opened its season on Oct. 3 at Burlington, Ia. Maro is assisted by Edwin L. Barker, impersonator, and the Orpheus mandolin and guitar club.

A FIRM of dramatic agents in this city recently gave out through their hebdomadal circular the important information that George Monroe, while playing in New Orleans, took a vote nightly on the audiences' presidential preferences. It was stated that 1134 persons voted on Sunday night—an ingenious way of puffing receipts. The New Orleans *Playmate*, however, puts a quietus on this story. It says: "So far as is known the Monroes have not been in New Orleans for some years and it is difficult to locate the excitement which Robert has been keeping in a fever. There certainly has been no voting here in theatre audiences."

Old Jug.*

ED. J. HURST has been engaged as business manager of the Palace Theatre, Philadelphia.

MANAGER GUYON has engaged Adolphe Lestina for his production of *Dartmoor*. The play is named after the district in England in which the scene is laid.

ADELAIDE IRVING is said to have won great success in the *Alhambra* at Denver, where she has been engaged for the season. This resort is called the Koster and Bial's of the West. Miss Irving is described as pretty, piquant, and winning.

THOMAS H. PERSE and his wife (Edith Mason) have been re-engaged by Jules Grau for his coming opera season, the former as leading tenor and the latter as prima donna.

CARROLL JOHNSON, the Irish comedian, will soon appear in a new five-act play called *The Irish Statesman*, written by Fitzgerald Murphy, thus casting off knee-breeches for the dress suit.

WILL S. RISING, while in Denver, visited the Denver Athletic Club, and during a spirited contest with the gloves with one of the members, fell and broke his ankle. He remained in Denver a week, and rejoined his Tangled Up company in San Francisco.

JAY STRAWN DE SILVA, formerly assistant treasurer of the Coates' Opera House at Kansas City, will star in a play written expressly for him by E. Elliott, entitled *Mr. Brother's Keeper*. Mr. De Silva's season will open at St. Louis on Nov. 4.

REINHOLD GOLDBER, of whose *Jed Prouty* the public have yet by no means tired, is writing a play entitled *The Prouty Tavern*, a sequel to the piece which he has made his life success.

GRAVE-DIGGING.

From Hartford Chat, Oct. 2.

ENTERED.—The Chicago *Dramatic News*, which was started last January with a great flourish of trumpets by the editor of the New York *Dramatic News*, came to grief last week, and suspended publication.

Its early demise was no more than was expected outside of the fertile brain of its over-sanguine publisher, who proclaimed from the house-tops what a long-felt want it would fill, but the only aperture it occupied was its own grave, which the New York edition started to dig with great ambition when it opposed the Actors' Fund Fair.

The New York *Dramatic Mirror*, which has always been the undisputed organ of the better class of professionals, worked tooth and nail for the success of the Fair, and by so doing endeared itself still further in the hearts of all who take any interest or pride in matters theatrical.

The steady advance of *The Mirror* has been phenomenal compared with the many changes, ups and downs, of the *News*.

A STRANGE SUICIDE.

J. Barlow Moorhead, a young Philadelphian, shot himself at No. 56 West Thirty-fifth street last week Monday afternoon, and was found dead by a servant of the house. He had prepared to back Garland Gaden in a play called *The Young American*, and had been about town for some time with Nestor Lennon and others.

He had been with Lennon the night before his death, and seems to have parted with him in good spirits. The suicide left among other letters one to the coroner, and in this he stated that he had killed himself "as per club," and wished a verdict rendered accordingly. This has given rise to the theory that Moorhead belonged to a "suicide club," although there is no direct evidence that such was a fact.

The young man had long been intemperate, had taken a partial course of treatment at a Keeley institute, and had spent money extravagantly. His family in Philadelphia is wealthy, and he enjoyed an independent income.

Actor Lennon had been with Moorhead almost continuously for four days. To him the young man had talked of membership in a suicide club and had said that his time had come. This was taken as a jest. On the night before his death Moorhead placed on Lennon's finger two diamond rings with the injunction that they should never be removed. In a letter left by Moorhead and addressed to Lennon he asked the latter, as a matter of honor, to give the larger of these rings to Mlle. Eglantine, one of the quartette of French dancers in *The Black Crook*. At last accounts, Lennon was hesitating in a dilemma as to which of his dead friend's injunctions he should obey.

Moorhead also left a letter to his friend Gaden, saying that he had arranged for sustaining his play this season. On his last employment of cabman No. 421, whom he seems to have patronized generously, Moorhead did not pay him. To this cabman he left a note containing a cheque for \$100. The coroner took this, with other effects of the dead man, and when the cabman called for it refused to give it up pending an investigation of the case.

The body was taken to Philadelphia for burial, the young man's father and lawyer having come on to inquire into the affair.

MR. ELLISER ABOVE WANT.

The *Mirror* is happy this week to correct a misapprehension into which it, with other newspapers, fell upon information as to "Uncle" John Elliser. Two weeks ago *The Mirror* printed the statement sent to it from a supposedly reliable source to the effect that Mr. Elliser's friends in Cleveland, Ohio, were uniting in a fund to be devoted to his use on his seventieth birthday, upon the theory that he was in straitened circumstances and had no other prospect of relief. Last week, moved by this publication, Colonel William E. Sinn, of Brooklyn, sent to *The Mirror* on behalf of himself and his son a cheque for \$100 toward the fund, and we made this contribution the basis of an appeal for other subscriptions.

A *Mirror* representative called at Mr. Elliser's residence, 374 West Twenty-third Street, in this city, to hand over Colonel Sinn's cheque and inform the beneficiary of the project, and was happily surprised by that gentleman. Mr. Elliser informed *The Mirror* representative—meantime expressing profound appreciation of the solicitude on his behalf and the tokens of good will that accompanied it—that the fund raised for his benefit in Cleveland had been a birthday gift from some of his many friends there, and that the impression that had consequently gone abroad through the press that he was in immediate need of further aid was a mistake.

"I do not mean to say that I am well-to-do," said Mr. Elliser, "but I am pleased to say that I am not in immediate need of assistance, and therefore I cannot accept the proffer that *The Mirror* has made. I am, nevertheless, profoundly grateful, and fully appreciate the good-will thus expressed by Colonel Sinn and your journal. Some day I may be in need of such help. If I am, I should not object to the organization of a benefit. I have no employment at present, but hope to get occupation. In the meantime, I have enough for my necessary wants."

"Uncle" John Elliser was seventy years old on Sept. 26 last. He does not look over sixty, and is apparently in unusual vigor for his years. For several seasons he has traveled and acted with the company of his daughter, Effie Elliser, but as she has this season made a main vehicle of Hazel Kirke, in which there is no part that Mr. Elliser could fill, he has made New York his home, and is looking for an opportunity.

Mr. Elliser began his stage experience in 1847. He started as assistant property man

in Bell's Museum, in Philadelphia, in that year. In the company at that theatre was Joseph Jefferson, who was the second low comedian, and whose half brother, Charles Burke, was first comedian. Under an enterprising but misrepresenting manager, a company of which Mr. Jefferson and Mr. Elliser were members was taken into the South, and when this manager left the company in misfortune, Mr. Jefferson and Mr. Elliser undertook the management of their associates. They were successful from the first, but the managerial partnership was broken by Mr. Jefferson's engagement as first comedian in Laura Keane's Theatre in New York, about 1853, and Mr. Elliser himself for some time confined himself to acting thereafter. He was a member of the Chatham Street Theatre company, and also played in the Bowery, being an all-round actor and filling all parts except those of leading figures. He played old men at the age of twenty-seven.

In 1855 Mr. Elliser embarked in management in Cleveland, O., then a city of 35,000 population. Here he steadily managed theatres and for much of the time acted in his own companies until 1886, a period of thirty-one years. From 1876 until 1886 he also managed a theatre in Puttburg.

It is not to be wondered at that the citizens of Cleveland, who had grown up from boyhood in respect of "Uncle" John as their amusement caterer, should have wished on his seventieth birthday to give some token of their regard for him. And Mr. Elliser's dignified and honorable independence in his old age is so admirable that if the time should ever come—who does not hope that it may never come?—when he shall need assistance, it is safe to say that efficient hands will be outstretched to smooth his final hours.

The Mirror had received several letters responsive to the appeal published, enclosing money which has been returned to the donors with an explanation of the facts.

TALK ABOUT THE CASINO.

Among other rumors published about the Casino last week was one to the effect that a receiver was to be applied for by the company, or by those stockholders that had illustrated opposition to the management by electing a director recently.

The votes that elected this director represented but \$40,000, or one-eighth of the capital stock of the Casino. The company was formed under the limited liability law, which provides proceedings preliminary to a receivership quite different from those that obtain with other companies. Such a proceeding in the case of the Casino would not lie in the Supreme Court, but must be made before the Attorney-General of the State upon a petition representing one-fifth of the capital stock.

Thus it will be seen that if the opposition to the present management of the Casino should seek such a remedy it would be powerless under the provision as to the amount of capital that should be represented.

Manager Barton, of the Casino, says that of the eight directors of the company seven are friendly to Mr. Aronson.

It is evident that the new venture at the Casino is not meeting the expectations of the management. The present performance is a very expensive one, and the house would have to be crowded nightly in order to produce a profit. No change in the system can be made, however, until the expiration of present contracts. Other plans are being considered, and within a week an announcement of a change in policy may be expected.

Fortunately, the changes made in the interior of the Casino will really enhance the value of the house if it shall again be devoted to comic opera.

THE BOSTON ELKS.

The fifteenth annual benefit of the Boston Lodge of Elks will take place at the Boston Theatre on the afternoon of Dec. 8. The programmes of these events have always been excellent, and that for the coming event will be exceptionally notable, as may be inferred from the personnel of the committee of arrangements, which is as follows: Isaac B. Rich, J. M. Hill, Wilson Barrett, Nat C. Goodwin, Charles W. Thomas, Henry E. Dixey, Walter Emerson, Maurice Barrymore, Joseph Haworth, Joseph L. White, E. C. Donnelly, Frank Hanson, Gus Williams, George E. Lothrop, Edward Girard, Henry V. Donnelly, William Seymour, Charles Reed, Neil Burgess, James W. Treadwell, Exalted Ruler, William Harris, chairman; John Graham, business manager; W. C. Van Derlip, treasurer, and George M. Hosmer, secretary.

EMMA VADERS ILL.

Emma Vaders, well known as a leading actress, and engaged to play Gretchen in support of Joseph Jefferson this season, was stricken with extreme nervous prostration after the performance of *Rip Van Winkle* in Hartford, Conn., on Saturday night. After medical treatment, she came to this city with the company, and is now at a Ninth street hotel. Dr. Philip O'Hanlon, an Actors' Fund physician, has diagnosed her malady as hysteria brought on by intense excitement. Alice Fischer has taken her place in *Rip Van Winkle*.

THE FIVE A'S PERFORMANCE.

At the Star Theatre, on Sunday evening, the Five A's gave a Columbian night. The audience was large and the entertainment good. De Wolf Hopper, offering himself as a substitute for several who did not appear, sang "Birdie" and "Casey at the Bat" with his usual comicality. Deila Fox sang "My Love is Fair Columbia" to a Five A chorus, and Bettina Gerard, Fred Solomon, J. W. Kelly, Pauline Hall, Harry Conor, Louise Beaudet, Jeannie Bishop (known as "the black Jenny Lind"), and others performed in individual and pleasing ways.

PIRATICAL BARNSTORMERS.

W. C. Elmendorf, manager for Doré Davidson—who, by the way, is doing a big business with *Dangers of a Great City* in the West—ran upon a band of barnstorming pirates at Carroll, Ia., in which place he was compelled to tarry several hours on his way from Cedar Rapids to Sioux City, on Oct. 4.

Mr. Elmendorf went into the theatre at Carroll, and there found "The Callicotte Comedy company" playing *My Partner*, line for line, and without any attempt to disguise their theft. The company was headed by one J. W. Callicotte. It advertised Ten Nights in a Bar-Room for a matinee, with "a handsome present to every child in attendance," and "admission ten cents—no more, no less."

In Quincy, Ill., Mr. Elmendorf found the Barges and Summers Dramatic company playing *Forgiven* under the title of *The Southern Rose*. There may come a day when such persons will be severely dealt with.

A SIGN OF MORAL HEALTH.

The indecent spectacle of *Elysium*, produced in this city several months ago and sent from the stage by public sentiment, was reorganized by its author for a tour. It opened in the Chestnut Street Theatre, Philadelphia, on Monday night last, having been booked by the managers of that house despite the disclosure of its notoriously bad character in this city, and advertised by them practically as an indecency; but the temper of the audience on Monday night was such that the managers saw that they had made a mistake, and in an eleventh-hour spasm of virtue they declared the engagement off, and closed their theatre for the rest of the week. The castigation of the piece by the Philadelphia papers is quite as severe as that originally administered in this city.

CHICAGO'S NEW THEATRE.

The new Schiller Theatre, on Randolph Street, Chicago, was dedicated the other night. The building and appointments cost \$120,000. The theatre will seat about 1,300.

The prevailing colors of the interior are sea green and pink, giving a brilliant effect under light. From the proscenium opening semi-circular arches extend upward, forming the greater part of the ceiling. There are three boxes on each side. Above each group are two figures in bas relief, of old ivory finish, all enclosed by a heavy gold border that gives the effect of framed pictures. To the right and left of the balcony hang paintings, one representing the meeting of Faust and Marguerite at the fountain, and the other an English historical group in a garden, the figures being those of Queen Elizabeth, Queen Mary, and Lords Leicester and Shrewsbury.

The balcony is free from supporting pillars. Entrance to the house is gained through a lobby paved with mosaic tiling. Emergency exits in the form of wide tunnels run the length of the building on either side of the auditorium, while the house is fire-proof. A. S. Temple is the manager of the house, and the season will be opened on Oct. 16 with *Gloriana*.

IMPORTANT CHANGES.

The double service of the Fall River line was discontinued on Sept. 30, but to accommodate the ceaseless demand of the never-ending growth of travel, the *Puritan* and *Pilgrim*, the largest two boats of the now famous quartette of passenger steamers owned by this line, will remain in commission, leaving New York week days and Sundays at 5 P. M. A general reduction in fares became effective by this route on Oct. 1, the first-class fare from New York to Boston being reduced from \$4 to \$3, with a corresponding reduction to all other points in the East.*

REFLECTIONS.

EMMA E. BENNETT, a member of the company supporting *Marie Tempest* in *The Fencing Master*, was granted a divorce from her husband, Charles L. Bennett, in Boston last week.

JOSEPH JEFFERSON's agent is expatiating on the fact that the star is a "money-maker," a "money-winner," etc. Mr. Jefferson is too great an artist to be worked in that style.

SERENA FETTER was married to Edwin Milton Royle, the author of *Friends*, on Sunday at Christ Church in this city. They play the opposite parts in Mr. Royle's play.

The mechanical staff with *The Ensign* company, headed by Frank C. McLeod, sign a letter to *The Mirror* complaining of the fare offered at the Valley House, Salt Lake City.

WIFE FOR WIFE played a successful engagement in Philadelphia last week, with George Learock and Stella Rees in the leading parts.

CHARLES THRODGER, who formerly supported *Modjeska*, died at Escanaba, Mich., on Oct. 8.

LOUISE SINGLIER, the soubrette, died recently in Boston, aged twenty-seven. She first appeared in a children's Pinetroupe, and since 1882 had played with her husband, Frank Kennedy, in vaudeville and farce-comedy.

A GENTLEMAN OF LETTERS, by William D. Hall, will not go out this season. Sterling and Maybridge, of Chicago, who were to have managed the enterprise, have stored the scenery until next year, and have canceled all engagements. Bob Fox has engaged Mr. Hall to look after the business affairs of his Front Street Theatre, Baltimore, Md.

ST. LOUIS, Sept. 7, 1892.

To whom it may concern—*Dangers of a Great City* opened to-day to \$1,696.15; play made a great hit.

J. H. HAVLIN, Manager Havlin's Theatre.

WALTER ESTLIN has been engaged for the Potter-Bellows company.

MR. POTTER of Texas company is playing one-night stands this week, its engagement at the Grand Opera House, Boston, having been canceled by mutual agreement.

FANNY DAVENPORT has engaged J. E. Nichol as musical director of her company.

H. Percy Weston has been engaged for the Clara Morris company.

EMILY STONE has taken Sadie Stringham's place in *The Waifs* of New York.

FREDERICK ARNOLD will hereafter be known in the profession as Fred. Klarges, his real name. He will take out a company shortly.

RENE HOWARD, formerly with Dorman Thompson, has been engaged for *The Voodoo*, replacing Margaret McDonald.

Old Jug.*

WALTER ARNOLD was married on Wednesday last at Rahway, N. J., to Gertrude Conkling. Mr. Arnold's family name is Glasford.

THE Broadway Theatre is beautifully decorated with hunting.

GEORGE FLOYD's first Sunday night concert at the Broadway was a great success. The house was large, and the entertainment varied and excellent.

JOHN F. SHERIDAN is to appear in Mrs. Bridget O'Brien, M. P., at the Bijou on Oct. 31.

THOMAS seems to be nothing small about Garland Gaden. He is going to sue suicide Moorhead's father "for a sum of money which he says he would have realized had the agreement been kept." Moorhead was to have taken Gaden out this season.

THE Wait till the Clouds Roll By company, headed by Frank M. Wills, stranded at Ottawa, Ill., after playing there Sept. 30. It is alleged that Wills and his manager took the money and a train for Chicago, deserting the company.

LOLA POMEROY's company collapsed in Bangor, Me.

M. RUS is in the city looking time. He reports business as more than good throughout the entire Wagner and Reis circuit.

MAURIE HILLMAN accidentally stabbed herself near the heart, inflicting a flesh wound, while playing *Lady Audley* at Broad's Opera House, Norwich, Conn., on Sept. 27. A physician was in immediate attendance, and Miss Hillman was enabled to proceed on her tour.

CHARLES HANFORD was taken ill in the Opera House at Staunton, Va., after the third act in *Julius Caesar* on the 25th ult., and was unable to finish his part of Mark Antony, which was assumed by an understudy. Mr. Hanford received prompt medical attendance.

Old Jug.*

THOMAS LESLIE, advance agent for George Wilson's Minstrels, and formerly with the World company, was run over by a train at Florence, S. C., on Sept. 27. His skull was fractured and one arm so badly lacerated that it had to be amputated at the shoulder. He died ten hours after the accident. The deceased was well known in the South, and was universally popular. He was a member of the Elks. It is said that he carried no life insurance.

PEARL MELVILLE's piratical company played stolen pieces the week before last at Memorial Opera House in Mansfield, O. The Black Flag appropriately formed a part of the repertoire. Manager Endly of the Memorial Opera House ought to shut out play thieves if he desires to book reputable attractions in his theatre.

ROBERT DOWNING received high critical endorsement during his engagement in Minneapolis recently. "For forcefulness without ranting, tenderness without effeminacy, pathos without bathos, Mr. Downing's Virginians cannot be too highly praised," said the *Tribune*. "It is symmetrical throughout."

Old Jug.*

COMPLAINTS are sent to *The Mirror* concerning the managerial policy pursued at the Ninth Street Theatre in Kansas City. It is said that the lessee is sacrificing business, owing to the fact that his lease will expire next March, and visiting attractions suffer.

UPON learning that Edward P. Sullivan had closed his Philadelphia contract, Al Haynes telegraphed offering him the position of leading man with the Cyrene company until the opening of *The Runaway Wife* season. Mr. Sullivan accepted, and left for Boston immediately.

OVING MUSIC and company sailed from Sydney, Australia, last week, in the *Marijosa*, and are due in San Francisco on Oct. 27. After giving two performances in San Francisco the company will come directly East, and after three days' rehearsal in Detroit they will open their sixth American season at Toledo, O., on Nov. 7. Nearly two hundred nights have already been sold, the largest number, it is said, ever recorded of an American concert company.

JAMES A. REILLY has engaged Clayton Frye to play Sergeant Gratz, and Wiley Hamilton to play Dr. Zweifel in his new comedy, *A German Soldier*, during the second act of which they will introduce musical specialties. Harry Emmet, author of the play, will be seen in the part of Count Wilmarch.

Old Jug.*

ON May 26 last, the Middlesex, the new playhouse in Middletown, Conn., was dedicated. In June the magnificent structure was reduced to ashes in a conflagration. The projectors of the enterprise, with the characteristic energy of the Nutmeg State, immediately set to work to rebuild the destroyed theatre on even a more elaborate scale than before. It was reopened on Oct. 1 with éclat by Joseph Jefferson in *Rip Van Winkle*, the large edifice being crowded to the doors.

Wanted, two strong attractions at Memorial Opera House, Mansfield, Ohio, week Oct. 31 to Nov. 6. E. R. Endly, Mgr.*

BEST IN THE WORLD? THE D. M. BRISTOL EQUUS-CURRICULUM

39—THE FINEST EDUCATED HORSES KNOWN TO EXHIBITORS—39. Appearing with great success in the principal cities of Missouri, Minnesota, Iowa, Nebraska, etc., etc.

JNO. C. PATHICK, General Manager.

MATTERS OF FACT.

Owing to the closing of The Vendetta at Providence on Oct. 25, Harry Conson Clarke is at liberty.

Ed Collier is visiting in Washington and Baltimore, where incidentally he will engage thirty-three dancers for three New York theatres. The demand for his pupils has been so great that he has been very busy preparing them for various companies at home and on the road. While in Baltimore he will see his pupils Hope Booth and Leontine Stanfield with Bulls and Bears, the Putnam Sisters with The Spider and Fly, Master Leonie "at home," and Myrtle Tressider, leading son-bette with My Jack. The Hengler Sisters, also his pupils, will go to Hartford, Conn., to appear under social auspices in a play in honor of Columbus written by a society woman there. Annie M. Hook, who played the messenger boy in Wang, has signed with Charlotte M. Stanley's company. She is still taking lessons from Mr. Collier.

Old Jug.*

All the members engaged for the Walker Whiteside company are called for rehearsal at the Ashland House, Chicago, on Oct. 25.

Louise Calders, leading lady of the Bulls and Bears company, resigned from that organization on the 24th inst.

Carian P. Clifton has resigned from the Ellogg with a Circus Girl company and is at liberty. She may be addressed at 855 Gates Avenue, Brooklyn. This lady received the most flattering notices from the leading Chicago papers.

E. R. Endly, manager of the Memorial Opera House at Mansfield, Ohio, advertises for a strong attraction for the week of Oct. 31. This is the only theatre in Mansfield, which has a population of 17,000. It is said to be the most complete house in the State.

Old Jug.*

Mr. H. M. Schott advertises for a situation with a theatrical company. He has had experience. His address is in care of Sherman & Co., Rochester, N. Y.

All letters for Henshaw and Ten Broeck should be addressed in care of E. G. Stone, 27 Ball street, Boston.

Thirty of the finest educated horses in the world justly entitle D. M. Bristol's Equus-curriculum to the success that has attended their appearance in the principal cities of Missouri, Minnesota, Iowa, Nebraska, etc.

Manager C. A. Shaw, of Boston, issues a warning in relation to Muggs' Landing which theatre managers will do well to heed. It will be found in the advertising columns of this number, and it speaks for itself. The play is meeting with great success in the West this season under George Gray's management. It is presented by a very strong company. Leola Bell plays the title role.

An opening is wanted for Thanksgiving for the old and successful play, Only a Farmer's Daughter. Manager C. K. Gardiner says this attraction has never played to a bad house.

Manager J. W. Freud, of Springfield, Ill., notifies the profession that the new Central Music Hall is almost completed. It will be furnished and equipped for concerts and lectures shortly. He desires a good opening for Nov. 1.

Elliot's Academy of Music at Williamsport, Pa., is for rent for a term of three or five years. The house, which was recently renovated, is heated by steam, lighted by electricity, and is modern in all its appointments. Williamsport has a population of 33,000 and the Academy is centrally located. The house will be rented to a responsible manager at a reasonable figure. W. G. Elliot is the proprietor.

The following actors have been engaged for J. H. Gilmour's Dartmoor company, which opens its season at Washington next Monday night: Owen Westford, Bettina Gerard, Mrs. John Rickaby, Adolph Lestina, Adelaide Cushman, J. K. Pauw, Littledale Power, J. Finn, Arte Crawford, and F. Thompson. H. A. Guyon is the manager. Mr. Gilmour has a new comedy by the author of Dartmoor. A new play by two literary men of this city is also being written for him.

LOTH COLLINS will be seen in Miss Helgott during both the Brooklyn and Philadelphia engagements of that attraction.

OBITUARY.

Mrs. Mary A. Wray died at her home in Newtown, L. I., on Wednesday last, aged eighty-seven years. Her maiden name was Kettan. She was born in Ridgefield, Conn., on Thanksgiving Day, 1817. Her parents moved to New York city when she was eight years of age, and in 1836 she married. She made her appearance at the Chatham Street Theatre the same year as a dancer. The next year she was at the Park Theatre, and from there she went to the Walnut Street Theatre, Philadelphia, where she played with Edwin Forrest in Macbeth. She was a favorite with the great tragedian, and in later years was a member of his company. After playing at the Arch Street Theatre, Mrs. Wray returned to New York and played in the Old Bowery for six years. Here she was associated with Junius Brutus Booth. After playing several engagements in various cities, she returned to New York, and from this city made a Southern tour with Joseph Jefferson and John Elder. In 1864, when Mrs. Wray was a member of the Sagan Opera company, she was engaged by William E. Burton, who was at that time manager of the Chambers Street Theatre. In 1865 she played at the Chatham Street Theatre in a company of which Frank Chautau was the star. In 1866 she retired from the stage and removed to the country home bought for her by her son, Billy Wray, a well-known minstrel, who met his death with others on the steamer Evening Star, en route to New Orleans, in October, 1890. Mrs. Wray was intimately acquainted with the Booths, the Wallacks, and other old favorites, and in her age delighted to talk reminiscences of the stage. She was for more than thirty-five years a member of the American Dramatic Fund. The funeral occurred on Saturday,

and her body was interred in Edgewater Cemetery, near Jersey City.

Miss Zelle, the first woman to do the double-trap and loop-for-life act in America, is dead in Montreal, aged thirty-eight. She performed in this city first at Tammany Hall, in 1860, having been brought from England by Jarrett and Palmer. She was opposite to the noted Leopold family in her youth. She married J. D. Ward ten years ago, and retired from the stage.

George A. Wells, long well-known as a showman, died at his home in Black Rock, Conn., on Oct. 2, aged seventy-five years. He was the partner of P. T. Barnum in bringing out Tom Thumb.

Louis Ferdinand, colored, a comic-shifter in Hyde and Behman's Brooklyn theatre for fifteen years, died on Oct. 4 in that city in his sixtieth year.

Edward Dillon, a variety comedian, who for several years was associated with Henry Doble, was drowned near Portland, Me., recently.

James J. Quinlan, a vaudeville actor, died at the Pennsylvania Hospital, Philadelphia, last Thursday night, aged thirty-four years.

NEW YORK THEATRES.

GREENWALL AND PEARSON, Lessees and Managers

THE LILIPUTIANS in CANDY.

Three Grand Ballets, Brilliant Scenery, Gorgeous Costumes, Grand Electrical Effects.
Matinees Wednesday, Thursday, Friday and Saturday.

LYCORN THEATRE

Fourth Avenue and 24th Street.
DANIEL PROHMAN, Manager

E. H. SOTHERN In the new play by Miss M. Marington, CAPT. LETTARBLAIR

Special Matinee Thursday at 2.
EVENINGS, 8:15. MATINEES SATURDAYS, 2.

WILF'S

Reserved Seats, 50c., 35c., 50c.

Mr. ALEX. V. CONNOR, Sole Lessee and Manager

Matinees Wednesday and Saturday.

LILLIAN LEWIS in LADY LIL

An extraordinary play and company.

PALMER'S THEATRE

Broadway and 30th Street.
A. H. PALMER, Sole Manager

First Time Here of a New Farce Comedy.

THE MASKED BALL

By Alexander Sisson and Albert Curie, adapted by Clyde Fitch, introducing

JOHN DREW

Evenings at 8:15. Saturday Matinee at 2.

CASINO

Broadway and 30th Street

RUDOLPH ABENSON, Manager

Evenings at 8 P. M.

Matinees Wednesday and Saturday at 2.

VAUDEVILLE AND BALLET

By Scro, Salmoiraghi, Fougere, Geram, the Brantfords, Acme Four, Wile, Gautier.

BROADWAY THEATRE

Broadway and 44th Street.

Mr. T. H. FRENCH, Manager

FAREWELL WEEK OF DE WOLF HOPPER THE INCOMPARABLE WANG

Evenings at 8. Matinee Saturday at 2.

Oct. 27—THE LADY OR THE TIGER.

STAR THEATRE

Broadway and 15th Street.

THEODORE MOSA, Proprietor and Manager

JOSEPH JEFFERSON

IN

RIP VAN WINKLE

Evenings at 8:15. Matinee Saturday at 2.

ROSTER & GALT'S

Twenty-third Street.

Every Evening. Matinees Monday, Wednesday, and Saturday.

MARIE VASONI, Comedienne.

AMANN,

Europe's Greatest Mimic.

First Appearance in America of

MONS. AND MME. BERAT.

Duoettists from the Casino, Paris.

THE PATENT THEATRE

Fourth Street, between 4d and 5th Aves.

Matinees, Tuesday and Friday.

TOBY PASTOR'S NEW CO.

J. W. Kelly, the Rolling Mill Man; Rice and Elmar, Billy Carter, The Middle-aged, Capitola Forrest, A. Len and Rankin, Richard and Geyer, Sam Dorian, Campbell and Evans, Layman, Frank O'Brien.

Rose Coghlan AND Charles Coghlan

« DIPLOMACY »

By SARDOU.

« THE « CHECK « BOOK »

By MR. COGHLAN.

Open at STAR THEATRE, New York, Oct. 24.

THE CAST WILL INCLUDE:

JOHN T. SULLIVAN,
FREDERIC ROBINSON,
ROBERT FISCHER,
JOHN S. MARBLE,
GRANT STEWART.

MISS SADIE MARTINOT,
MISS BEATRICE MORELAND,
MME. VON TRAUTMAN,
MADEL EATON,
EDWIN JAMES.

NEW YORK THEATRES.

HARRISMAN'S THEATRE

H. W. HANLEY, Manager

Grand Re-visit of Mr. EDWARD HARRISMAN'S

Successful Local Play.

SQUATTER SOVEREIGNTY

Songs and incidental music to the play

By Mr. DAVE BRAHAM.

Wednesday—Matinee—Saturday.

GRAND OPERA HOUSE

Mr. T. H. FRENCH, Lessee and Manager

Reserved Seats, Orchestra Circle and Balcony, 50c.

Wednesday—Matinee—Saturday.

THE STRUGGLE OF LIFE

Next Week—THE WHITE SQUADRON.

H. R. JACOB'S THEATRE

Corner 3rd Street and Third Avenue.

Matinees:

MONDAY, THURSDAY AND SATURDAY

GOOD OLD TIMES

Next Week—MR. POTTER OF TEXAS.

PROCTOR'S THEATRE

West Twenty-third Street

Henry Guy Carleton's picturesque and romantic

play.

YE EARLY TROUBLE

For open time season of play at address or ap-

ply to Frank Dietz, Proctor's Theatre.

GERMAN'S

Broadway and 30th Street.

Evenings at 8:15. Matinee Saturday at 2:15.

HERRMANN

In his incomparable entertainment of

MAGIC, MIRTH, MYSTERY.

BROOKLYN THEATRES.

AMPHION THEATRE

Bedford Avenue, near Broadway.

EDWIN KNOWLES, Sole Proprietor and Manager

MATINEES, WEDNESDAY AND SATURDAY.

An Original American Drama in Six Acts.

THE POWER OF THE PRESS

By Augustus Pitou and George H. Jessop.

Oct. 27—THE COUNTY FAIR.

COLUMBIA THEATRE

Washington and Tillary Streets.

EDWIN KNOWLES & CO., Proprietors

MATINEES, WEDNESDAY AND SATURDAY.

CHARLES FROHMAN'S STOCK CO.,

Presenting the Distinguished American Success,

THE LOST PARADISE

Oct. 27—MISS BELVETT

GRAND OPERA HOUSE

Matinees Wednesday and Saturday

WEEK OF OCT. 30

MR. NEIL BURGESS' CO.

In his record-breaking play,

THE COUNTY FAIR

New Scenery. Grand Production.

Oct. 27—Hoyt's A-Hole in the Ground.

LEE AVENUE ACADEMY

A. V. FRANKSON, Lessee and Manager

Week Oct. 30, Matinees Thursday and Saturday.

AGNES HERNDON is

LA BELLE MARIE.

Oct. 27—THE VOODOO.

GEORGE AVENUE THEATRE

Corner South 6th Street and Broadway

LAURENT HOWARD, Manager

For this week only Matinees Thursday and Saturday

CARL A. HANWIN in

THE SILVER KING.

Week Oct. 27—Cleveland's Minstrelia.

On Schedule Time

THE MIDNIGHT SPECIAL

WITH A STRONG CAST.
CARLOADS OF SCENERY.
ALL NEW EFFECTS.
A POSITIVE NOVELTY.
MAGNIFICENT PRINTING.

Managers in Pennsylvania, Ohio, Indiana, Michigan, and Illinois having

OPEN TIME

After Feb. 5, 1905.

Address REIST AND BALLAUF,
Taylor's Exchange, 37 West 28th Street, New York City.

LAWRENCE SCHOOL OF ACTING.

(Founded 1876.)

105 West 42d Street, New York.

EDWIN GORDON LAWRENCE, Director

Ladies and gentlemen thoroughly and practically prepared for the professional stage. Class room, 30x50 feet, containing fully equipped stage. Large practice rooms for use of students. A whole building (three floors) devoted to school purposes. Graduates of this school have been placed with Mr. Rhea, Friends, James O'Neill, The Burglar, Thomas W. Keene, The World Against Her, etc. The director of this school gives no "guarantees," but can proudly point to the past. Circular on application.

ROBIN HOOD Opera Company.

BARNABEE, KARL AND MACDONALD,
Sole Proprietors

Address all communications to

CHARLES EDWARD HAMILTON,

Business Representative.

Garden Theatre, New York.

"The Greatest Comic Opera Ever Written."

FOR RENT.

The theatre known as

ELLIOT'S ACADEMY OF MUSIC,

WILLIAMSPORT, PA.,

for a term of three to five years. Newly renovated,

heated by steam, lighted by electricity, and modern

in all respects, with good stock scenery. Has ab-

solutely choicest location in Williamsport, a city of

11,000 population, and has established reputation in

surrounding country. Rent reasonable. None but

reliable managers need apply. For particulars ad-

dress

W. G. ELLIOT, Proprietor.

Possession given Nov. 1.

CROSSEN'S

Banker's Daughter Company

For open time address James F. Crossen, care of

M. H. Govan, 3 Clinton Place, New York.

WANTED—Situation in theatrical troupe. Six

months' experience; will work cheap.

Address H. M. SCHOTT,

Care Sherman & Otis, Rochester, N. Y.

JOHN C. GALLAGHER.

It falls to the fortune of John C. Gallagher this week to figure in the gallery of Our Dramatic Critics. Mr. Gallagher is the dramatic editor of the *Daily News* of this city, and he is a man of industry and of a host of friends.

Known as "Jack" Gallagher, this familiar title alone expresses the popularity of the subject of this sketch. Men in the metropolis, where friendship dies under the pressure of more practical things, are not wont to decorate with familiarity the names of their fellows unless the fellows themselves have some unusual characteristic that compels such recognition. Mr. Gallagher has been called the most popular man in his special line in New York.

John C. Gallagher was born in Philadelphia, where he followed a mercantile life for several years. Then he held a confidential position in the office of his father-in-law, William P. Hamm, who was receiver of taxes for that municipality.

Mr. Gallagher enlisted as a private in Col. Peter Lytle's regiment on the three months' call for troops during the war, and after brief service in the Union ranks he was appointed Captain of Company M of the Third Pennsylvania Cavalry, commanded by Colonel W. W. Averill.

In 1866 Captain Gallagher went to Washington, where for two years he held a position in the Treasury Department. Moved by a journalistic spirit, with Colonel Thomas B. Florence and William Robertson he organized a bureau of correspondence that furnished Democratic newspapers with political letters. This bureau was continued until 1873, and during its period Captain Gallagher was one of the editors of the *Constitutional Mirror*, a weekly paper that was afterward changed into the *Sunday Gazette*. These publications were owned and managed by Colonel Florence.

In the Summer of 1873 Captain Gallagher came to New York and entered the office of the Hon. Hugh J. Jewett, president of the Erie Railroad, where he remained for seven years. Then he was with the Associated Press for nearly two years, which employment he relinquished to become the editor of the *Illustrated Times*. For the past eleven years he has been the dramatic editor of the *News*. His knowledge of theatrical matters and people is unusually detailed, and his popularity attests his worth as a man.

One of his daughters, Mae Gallagher, has adopted the stage, and, possessing natural ability and accomplishments, gives promise of attaining prominence in the profession.

INDECENCY ON THE STAGE.

In an editorial on "Indecency on the Stage," the *New York Times* points out the remarkable growth of its toleration by the New York public, and the writer traces, while he wonders at, the development of the increasingly bold exhibitions which have been applauded here. From the comparatively modest displays of the original Black Crook, which first shocked and finally were accepted by the public, down to the astonishing vogue of a dancer called Spanish and the latest importation of French performers in whose doings there is nothing of art and everything of indecency, the gradations of the experiments by managers, and the growth from suzerainty to apparent encouragement on the part of patrons are followed.

As the writer in the *Times* says, this state of affairs is not a reflection on the drama proper. And he also truly says, that the stage will survive the people who try to degrade it.

The fact that so large a number of persons many of them of apparent respectability—patronize indecency on the stage is a strange one. The fact that society has at times lifted to the dignity of association persons whose only title to notice was found in an ability to graphically picture by physical contortion things otherwise unspeakable in public is also strange. But both facts may be accounted for.

There are certain natural laws that apply to human impulse and action that are sometimes lost to consideration. One rotting apple who affects the sound fruit with which it comes in contact. Persons in every-day affairs will from instinct or education shrink from or condemn a demoralizing or an indecent thing as prone to a blunting of sensibility in company. We are imitative creatures, and deeper than this, example is powerful to destroy the effect of precept. The theatre, potent for good to mankind, is also strong for evil. The witness of a noble drama is awakened by the evidences of feeling in those about him to its teachings, even though he may have been himself at first untouched. And one in a throng at a play which is demoralizing in its influence is moved in the same way to favor things that were he alone would have a different effect upon him. We may instinctively realize that this sentiment or that display is wrong or wicked, but when we look around upon people about us who applaud, there gradually comes a feeling that we may be in error. We tolerate, the better feelings are dulled, and we grow to join in the prevailing praise; by degrees to wish for what we before shrank from.

When society lifts to the prominence of a fad some woman or man who publicly displays genius for the morally forbidden, it is but a result of the desire for novelty that the idle monotony of life that marks great wealth inspires. The great mass of humanity is too busy with the problem of mere existence to run after the wicked. The great moral forces of a people rest in its mass that is compelled to work. The devil always finds mischief for the idle. He finds much of it for the idle rich. Too many of them have no purpose and too much money. Demoralization inevitably follows.

If a record could be made of the vices of to-day among the wealthy, the ordinary citi-

OUR DRAMATIC CRITICS.



JOHN C. GALLAGHER.

OF THE NEW YORK DAILY NEWS.

zen would stand appalled. The police know of them. The increase of great wealth has been marked by the importation of strange elements for dissipation and excitement from other lands. It is not strange, as a result of private demoralization, that there should be public eruptions of it. The theatre is one of the institutions that must inevitably show this. But if we were to analyze all the secrets of the ill-doing of to-day, we should find that the theatre has been far less affected by general social disease than at any time before in the history of civilization, of which it is so noble a part.

AN OPERA OPENING.

The first performance of *Fadette* by the Henry Mapleson Opera company will be given at Binghamton, N. Y., to-morrow (Tuesday) evening, opening the new Stone Opera House in that city. After playing there two nights the company will go to Boston, where the opera will be given at the Tremont for four weeks. In December a six weeks' run will begin at the Fifth Avenue in this city.

Fadette is spoken of as a musical gem. Its score is by Maillart, and the libretto has been entirely rewritten by R. R. Vallentine. The story is romantic, with fine military effects, and the leading part is said to fit Laura Schirmer-Mapleson admirably.

The scene is laid in Brittany. The main interest centres in *Fadette*, an orphan, whose parents left her in the care of Carapon, an inn-keeper who has been an actor. Carapon is old and avaricious. The plot turns on the fact of a number of fugitives being in hiding and dragoons being sent to capture them. Lorraine, one of the fugitives, a noble in disguise, is acting as a servant to Carapon, and falls in love with *Fadette*. Carapon's young wife, *Frasquita*, indulges in a flirtation with the captain of the dragoons. In the end *Fadette* and Lorraine aid the fugitives to escape. For this the captain of dragoons is about to order *Lorraine* shot when *Fadette* turns the tables on him by threatening to tell his superior officer that the captain has been flirting instead of attending to his duties.

One of the features of the opera is the number of its fine choruses. Madame Schirmer-Mapleson will play *Fadette*, Philippe-Tomes the lover, Arthur Seaton the captain of dragoons, and Irene Jerome *Frasquita*.

A NOVEL DAMAGE SUIT.

A woman was caught between two cars in front of Herrmann's Theatre recently, and Manager Edward Bloom of that house went to her rescue. He dragged her back in time to save her from being trampled upon by the horses, but in so doing he tore the sleeve of her dress. He was amazed the other day when he was served with papers in a suit for damages brought by the woman, who seeks to recover \$250 for the torn sleeve.

Old Jug.*

St. Louis, Sept. 7, 1892.

To whom it may concern—Dangers of a Great City opened to-day to \$1,666.15; play made a great hit.

I. H. HAVLIN, Manager Havlin's Theatre.

HARRY KERNELL IN AN ASYLUM.

Early last week there were new rumors of the mental misfortune of Harry Kernell. On Wednesday he wrote from Asbury Park to Tony Pastor, asking when he could begin the seventeen weeks' engagement for which he assumed to be booked with that manager. Mr. Pastor telegraphed a reply putting Kernell off, and the latter came to New York on Thursday to see about the matter.

It appeared that Kernell had been examined on Monday by Doctors O'Hanion and Douglas. When he arrived in town on Wednesday he was again examined by them. His wife, Queenie Vassar, said on Wednesday night that the physicians had decided that the best thing to do, both for his health and to protect his property, would be to put Kernell in an asylum. Mrs. Kernell accordingly took her husband to Bloomingdale Thursday morning. She left him there in conversation with W. J. Scanlan, the comedian.

Kernell had been growing eccentric within a few days. He was at no time violent. A few days ago he let his trotter and a valuable pony out of the stable and put them into a vacant lot fenced with barbed wire. The pony was vicious, and crowded the trotter upon the fence, where the animal was badly mangled. A day or two afterwards Kernell sold the pony to a band of gypsies for \$25, about one-fifth of its actual value. He had been recently disposing of his personal property at ridiculously low prices. In Asbury Park he had repeatedly talked of his great engagements at fabulous pay.

A SCULPTRESS NOW.

Kathie Beveridge, the gifted young woman who has just now come into public notice prominently as the model of Grover Cleveland and Champion Corbett in artistic mud, recently adopted the stage as a vehicle of her abilities. Last April she played *Kate in All the Comforts of Home* at the California Theatre in San Francisco, with perfect satisfaction to the theatre and the public, and her histrionic future seemed assured. But it is evident that her pronounced aptitude for the permanently artistic became dominant, and thus she is at this moment in the newspapers at large, while ultimately she may be in the academies of sculpture imperishably. Miss Beveridge is a grand daughter of ex-Governor Beveridge of Illinois.

BERNARD DYLLYN ASSAULTED.

J. Bernard Dyllyn, of Sport McAllister, was assaulted last week in Cleveland. Several of his teeth were broken, one was knocked out, and his face generally bruised. Several seasons ago Dyllyn traveled with the Corinne company, another member of which, Nora Moran, a chorus girl, he was alleged to have beaten cruelly. Miss Moran was a Cleveland girl, and her friends in that city are said to have been waiting ever since to punish Dyllyn. Knowing his danger, Dyllyn hired two special policemen to protect him in Cleveland, but an unknown man caught him without his escort and beat him with the results noted.

Old Jug.*

CLEANING.

Richard Navin and Percy Gantt have written a musical comedy called *One of the Boys*.

Ed. R. Adams has signed with Gray and Stephens to play eccentric character.

Maude Leonard has joined the Roney Comedy company.

Old Jug.*

Theresa started out last week, opening at Paterson, N. J.

The House on the Marsh resumed its season yesterday in Pennsylvania.

Frank L. Goodens has engaged Horace Vinton for La Belle Route, which opens on Oct. 17.

Don Gaar is organizing another opera company, and will open at Albany on Nov. 15.

A new addition to The White Squadron company is King Hedley.

A. Glassford, Jr., has joined McKee Rankin.

Ernest Casey will play Lady Isabel and Miss Vine in East Lynne at the Grand Avenue Theatre, Philadelphia, this week.

Old Jug.*

After the performance of Fontenelle at the Opera House, Woonsocket, R. I., on Oct. 1, the horses transporting the scenery ran away, and the driver was thrown to the ground, breaking his right arm and leg. As soon as James O'Neill learned of the accident, he started a subscription for the teamster, leading it with \$50.

Managers Tenille, of the new Schiller Theatre, in Chicago, is fitting up a room in that house for the exclusive use of members of the press.

Das Henshaws and company in *Ole Ole* seem to be pleasing and prospering everywhere this season.

Jason Wyatt, a clever ingenue, is playing the leading female role with Willard and William Newell, the "twin stars," in *The Operator*.

Elmer Toner's daughter, Ailsa Craig, who has won attention as an amateur, will soon adopt the professional stage.

Air. Hamerton has signed to appear in *Imagination*.

Mrs. Eugene Owen and Esther Palliser, both Americans, will sing at the Crystal Palace concerts this season.

St. Louis, Sept. 7, 1892.

To whom it may concern—Dangers of a Great City opened to-day to \$1,666.15; play made a great hit.

J. H. HAVLIN,

Manager Havlin's Theatre.

James Franklin has signed to appear as Birdkins in *The Prodigal Father*, which opened in Cincinnati last night. Marguerite Franklin is also in the cast.

Fred. Vason has replaced Lawrence Hanley in *Blue Jeans*.

James Meade is to take out *Boys and Girls* soon with Ignacio Martinetti in the leading role, opening about Nov. 14.

Lillian Tilson has been engaged for *The Two Sisters*.

Marcus Mayne has returned from Europe. He says that Patti will come to this country in November, 1893, will give a series of operatic concerts, and will appear in a new one-act opera by Pestie, the second act of *L'Amico Fritz*, and another novelty. Mrs. Bernard Boere will appear at Hammerstein's new house in November. Her plays, Mr. Mayer says, will be *The Fringe of Society*, *As in a Looking Glass*, *Najeda*, *Ariane*, and probably *La Tosca*, and *Fedora*.

Old Jug.*

Navin Tressler, the sourette with Lester and Williams' company, was taken suddenly ill during a performance at the Kensington Theatre, Kensington, Pa., and while she was in an unconscious state some one stole a diamond ring from her finger. The ring was worth \$250. Miss Tressler recovered sufficiently to finish her performance, but she has not recovered her ring.

Twelve Shetland ponies form an interesting feature of The Shetland Lass, the Pollock Brothers' play. One of these ponies, called "Midget," is the smallest animal of its kind in the world. "Midget" weighs but thirty pounds, and is fondled during the play by Mrs. Raymond, who takes a leading part, much as a lap dog is petted. Small as it is, the animal is perfect in form, and it is jealous of caresses bestowed on others of the pony herd.

Old Jug.*

W. F. Dikson telegraphed to The Museum from Cincinnati on Wednesday that Thomas W. Keene was crowned with a solid silver laurel wreath inscribed "To the greatest Richard from the citizens of Cincinnati."

Lillian Kilmi fainted while performing a serpentine dance in a Turkish Bath at Kansas City recently. A few evenings before she had fallen and sprained her knee. Her subsequent appearance was against medical advice.

Emil Thomas, the German actor, who arrived in New York last Wednesday, was serenaded by the orchestra of the Ambert Theatre on Thursday evening.

Era Kendall will appear next season in a new play called *The Substitute*, a four-act comedy written by Archibald Gordon from incidents furnished by Mr. Kendall.

Old Jug.*

Suit has been brought against William J. Gilmore on behalf of Ralph E. Frazer, aged fifteen years, who was burned seriously in the Central Theatre fire in Philadelphia. It is said that the boy's progress out of the burning theatre was stopped by a locked exit.

DYING AND CLEANING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dying and Cleaning Co.* Principal office, 25 E. 15th St., bet. 5th Ave. and Broadway. Est. 1860.*

FURS

MANTLES JACKETS IN SEAL-PERSIAN MINK-SABLE AND OTHER FURS

of unusual
Excellence in
STYLE and FIT
AND AT
MODERATE PRICES.

C. G.
GUNTHER'S SONS
184 FIFTH AVENUE
NEW YORK

OUT OF TOWN THEATRES.

Aberdeen, Miss.

TEMPLE OPERA HOUSE.
Opens season 1922-23, under new management composed of a syndicate of prominent business men. Population, 5,000. Seating capacity, 800. Situated on three railroads, affording perfect connections with Memphis, Mobile, Birmingham, etc., and is without doubt the best show town in the State. We solicit first-class bookings. Write for dates, terms, etc. Address: **HENRY STROUSE, Secretary,** Temple Opera House Co.

Atlantic, Iowa.

OPERA HOUSE.
Situated on main line C. R. I. and P. R. R., midway between Des Moines and Omaha. Population, 5,000. Seating capacity, 600. House on ground floor, five clean dressing-rooms, complete scenery, furniture, and properties. First-class one and two night stand companies are solicited. Only one company per week. Write for dates, terms, etc. Address: **L. I. TILDEN, Manager.**

Bath, Maine.

ALANEDA OPERA HOUSE.
Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 4 ft. wide; 20 ft. deep, with a 27 ft. opening; 14 ft. flats and wings. First-class combinations shared. Address: **H. H. DONNELL, Manager.**

Clinton, Ill.

THE FAIR OPERA HOUSE.
Just completed. Seating capacity, 700. Parquet, Dress and Family Circle all fitted up with Andrews' opera chairs. Stage fitted for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for 1922-23. The Fair Opera House.
ARTHURS & CO., Owners and Mgrs.

Columbus, Kans.

COLUMBUS OPERA HOUSE.
Only house in the county out of Cherokee Co. Large mining camps and powder works within a few miles of city. For open time, terms, etc., Address: **E. R. CURRAN, Manager,** Columbus, Kans.

East Stroudsburg, Pa.

ACADEMY OF MUSIC.
450 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 1,000; one mile distance from depot; two large dressing-rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1922-23.
J. H. SHOTWELL, Manager.

Fayetteville, Ark.

WOOD'S NEW OPERA HOUSE.
Ground floor, electric lights, folding opera chairs. Stage, 50 ft. 0 in. Seats 600. Has direct railroad communication with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark. Fayetteville is the seat of the Arkansas Industrial University, with 500 students. Address: **Dr. CHARLES RICHARDSON, Mgr.**

Gainesville, Texas

GALLIA OPERA HOUSE.
Now booking for 1922-23. Plenty of open time for good attractions. Have no agents. Belong to no circuit. Make my own contracts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 2,000. The gate city to Texas. Perfect railroad connections. House on ground floor.
PAUL GALLIA, Manager.

OUT OF TOWN THEATRES.

Gouverneur, N. Y.

UNION HALL OPERA HOUSE.
Newly refitted; thirteen sets new scenery; five dressing-rooms. Seating capacity, about 700. Electric lights; drawn from 6,000 Population; Location, half way between Watertown and Ogdensburg. Now booking for 1922-23.
WANTED—Good attractions only. Address, W. F. SUDAS.

Lectonia, Ohio.

LECTONIA OPERA HOUSE.
We are on two railroads. 3,500 people to draw from. Good house, well lighted and heated. A good show town. Write for open time.
W. HARRY SCHNICK, Manager.

Lockport, N. Y.

FOSTER'S CIRCUIT.
HOUSE OPERA HOUSE, Lockport, N. Y.
NEW GRAND OPERA HOUSE, Albion.
ORPHEUS PARK THEATRE, Niagara Falls.
One good attraction per week plays to better business than in the large cities.
Summer attractions wanted at Niagara Falls. Address: **H. A. FOSTER, Rochester, N. Y.**

Middletown, Conn.

MCDONOUGH OPERA HOUSE.
UNDER SAME ROOF AS MCDONOUGH HOTEL.
Fully stocked with scenery, and house now being thoroughly renovated and redecorated. Seating capacity, 750.
RENT REDUCED TO \$15.00.
A. H. COLSGROVE.

Menominee, Mich.

TURNER OPERA HOUSE.
Population, 12,000.
Fine ground floor. Commodious stage, with all modern conveniences. Inclined floor with new opera chairs. Capacity, 1,000.
Time all filled for season 1921. Now booking for season 1922-23.
The reputation of this house as a winner is well established.
FRANKLIN H. BROWN, Lessee and Manager.

Mt. Carmel, Pa.

BURNSIDE POST OPERA HOUSE.
New brick building. Auditorium on ground floor. Seats 900. Population to draw from, 12,000. Stage 50 feet wide, 25 feet deep, 40 feet high. Seven dressing-rooms. Steam for heating. Electricity for lighting.
Now booking for 1922-23.
JOE GOULD, Manager.

Mount Morris, N. Y.

SEYMOUR OPERA HOUSE.
None but first-class attractions booked at this house. Well stocked with scenery. 25 Brass band. Population of town, 4,000. Seating capacity, 500. New opera chairs; size of stage 23x30. Large dressing-rooms. Electric lights throughout. Main line D. L. W. & W. N. Y. & P. R. R. and Rochester division RR. Special rates with hotels. Bill board facilities best in the country. Space in both newspapers. **NORMAN A. SEYMOUR, Prop'r.**

Montgomery, Ala.

OPERA HOUSE. THEATRE.
222 and 224 Bibb Street, Cor. Monroe & Perry St.
THEATRE. OPERA HOUSE.
Troy, Ala. Eutaw, Ala.
For dates, terms, etc., address: **G. F. McDONALD, Montgomery, Ala.**

Owensboro, Ky.

NEW TEMPLE THEATRE.
THE ICE BROKEN.
Opened on Sept. 25 by the Ship Ahoy company, to a large audience. Given up to be one of the finest small theatres in the South. Seating 1,100; population, 11,000. Get in the "swim" by playing this house on your Southern tour. For particulars address: **A. G. SWEENEY, Manager,** N. Y. Reps. Klaw & Erlanger and H. S. Taylor.

Petrolia, Ont.

VICTORIA OPERA HALL.
Plays first-class attractions only. Population to draw from, 6,000. Seating capacity, 750. Good stage and scenery. Four dressing-rooms. Correspondence solicited.
Now booking for season 1922-23.
W. E. REYNOLDS, Manager.

Portage la Prairie, Man.

PRATT OPERA HOUSE.
Just completed. Everything new and first-class. Dressing-rooms on stage floor. Seating capacity, 650. Population, 4,000. Electric light.
Address: **R. H. M. PRATT, Proprietor.**

Port Jervis, N. Y.

THEATRE NORMANDIE.
The only fully equipped and first-class house in this city. Newly refitted and modern in every respect; seating capacity, 900. Dressing-rooms on stage floor. Electric light, gas and steam heat. 12,000 to draw from. Best terms offered. Now booking season 1922-23. Address: **Theatre Normandie, PORT JERVIS, N. Y.**

Pottstown, Pa.

GRAND OPERA HOUSE.
Population, 15,000.
To Theatrical Managers: The new Grand Opera House, which is a play house in America of Pottstown size, has all the modern conveniences, and a stage large enough to produce the strongest and most powerful production. Now booking for 1922-23.
C. F. STROHL, Manager.

Shamokin, Pa.

G. A. R. OPERA HOUSE.
The house is first-class in every particular; seating 1,200 with standing room for 500 more. There is a population of 2,000 to draw from.
Now booking for season of 1922-23. For open time apply to
JOHN F. OSLER, Manager.

OUT OF TOWN THEATRES.

Seneca, Kansas.

GRAND OPERA HOUSE.
Good one-night stands for first-class attractions. Second-class not wanted.
On direct line from Kansas City and St. Joseph, Mo., to Des Moines, Lincoln and Omaha, Neb. A few more attractions wanted for this season.
JAMES H. GLEASON, Manager.

St. Louis, Mo.

GERMANIA THEATRE.
14TH and LUCAS PLACE.
The most fashionable, best equipped and elegant house west of New York. Opened Sept. 4. For terms and particulars apply to
WALDENAR and BUECHER, Managers.

St. John, N. B., Canada

NEW OPERA HOUSE.
Scenery by Sydney Chidley.
Holds 1,200; stage, 70 ft. and 11 feet high; folding opera chairs; electric light; steam heat; large dressing-rooms; our own bill-boards. Population to draw from, 20,000. Attractions wanted for season of 1922-23.
A. G. SKINNER, Manager.

Tyrone, Pa.

ACADEMY OF MUSIC.
New building. Opened Feb. 2, 1922. Seating capacity, 1,000. Stage, 35 ft. deep, 6 ft. wide. Grid-iron, 3 ft. Between the rails, 20 ft. Adjustable grooves, 16 to 20 ft. Proscenium opening, 25 ft. high, 35 ft. wide. On main line Pennsylvania R.R. Fully stocked with new scenery.
MILTON S. FALCK, Manager.

Uhrichsville, Ohio.

CITY OPERA HOUSE.
Midway between West Uhrichsville and East Denison. Recently remodelled and stage refitted with new and elegant scenery from Soman and Landis' Studio, Chicago. Seats 600; electric light; dressing-rooms on stage floor; only house in the city. 8,000 population to draw from. Now booking for season 1922-23.
Address: **CITY OPERA HOUSE, Uhrichsville, O.**

Vinton, Iowa.

WATSON'S PARLOR OPERA HOUSE.
NOW BOOKING FOR SEASON 1922-23.
The handsomest and best appointed theatre in Central Iowa. Built, 1877; remodelled, 1914. Do not confound this with the so-called new house opened 1918. This is the old house and playing all the first-class attractions. BE EXPLICIT in addressing all applications for time and terms to
C. WATSON, Manager, Watson's Parlor Opera House.

Winchester, Ky.

WINCHESTER OPERA HOUSE.
New, attractive, and modern in architecture, seating 1,000. Population, 6,500. A growing place with six railroad outlets. Playing only one attraction per week. None but good attractions wanted. Now booking for season 1922-23.
WILLIAM MILLER, Manager.

TOILET ARTICLES.

G. D. HESS
GREASE PAINT
and
Stage Make-up
For sale at
LAWRENCE & MATTOOK, 249 Broadway, N. Y.
F. WUERSTEN, 67 Bowers, N. Y.
L. KESNER, 430 Sixth Avenue, N. Y.
Send your address for printed list of all who sell our Stage goods throughout the United States.

Youthful Tint Manufacturing Company,
ROCHESTER, N. Y.

HAIR GROWER
BAILEY'S
is guaranteed to produce a THICK, SOFT and BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package, or three for \$1. Sent by mail prepaid. **BAILEY SUPPLY CO., COOPERSTOWN, N. Y.**

WILLIAMS' PINK PILLS FOR PALE PEOPLE
Removes **Weakness, Indigestion, Liver Trouble, Blood Deficiency, Nervous Prostration, Headache, Dizziness, Loss of Appetite, Mental Depression, Painful Digestion, Pimples, Salivary Gland Enlargement, Tired Feeling, and every symptom or disease resulting from impure blood, or failure by the stomach, liver or intestines to perform their proper functions.** Persons given to over-eating are benefited by taking a **PINK PILLS** after each meal. Price by mail, **10 CENTS** (Postage 2 Cts. Extra). **WILLIAMS' PINK PILLS** are sold by all druggists or sent for 10 CENTS. Send for circular.

WILLIAMS' PINK PILLS FOR PALE PEOPLE
Removes **Weakness, Indigestion, Liver Trouble, Blood Deficiency, Nervous Prostration, Headache, Dizziness, Loss of Appetite, Mental Depression, Painful Digestion, Pimples, Salivary Gland Enlargement, Tired Feeling, and every symptom or disease resulting from impure blood, or failure by the stomach, liver or intestines to perform their proper functions.** Persons given to over-eating are benefited by taking a **PINK PILLS** after each meal. Price by mail, **10 CENTS** (Postage 2 Cts. Extra). **WILLIAMS' PINK PILLS** are sold by all druggists or sent for 10 CENTS. Send for circular.

FOR LADIES
who are troubled with the painful and debilitating weakness peculiar to their sex.
IT NEVER FAILS to produce immediate relief, sent prepaid, for 50 Cts. Address: **DR. J. H. HARRIS, 201 S. Clark St., Chicago, Ill.**

TRANSPORTATION.



Solid trains between New York and Chicago via
Chautauque or Niagara Falls. The favorite theatrical line between New York and Binghamton, Elmira
Rochester, Buffalo, Toronto, Detroit, Cleveland,
Cincinnati, Chicago, St. Louis, and all points West.

D. I. ROBERTS, Gen. Pass. Agent, New York.
JAMES BUCKLEY, Gen. Eastern Pass. Agent, 48 Broadway, N. Y.

Atlantic Transport Line.

NEW YORK—LONDON.

*MANITOBA Saturday, Oct. 23
*WICHIGAN Saturday, Oct. 27
*MASSACHUSETTS Saturday, Oct. 30
*MICHIGAN Saturday, Nov. 5

These fine steamers have been specially constructed for the London trade by Messrs. Harland and Wolff of Belfast. They are fitted with electric light throughout, and have splendid accommodations for a limited number of first-class passengers. SALOON AND STATE ROOMS AWARDSHIP.
Steamers marked * carry a doctor and stewardess. For freight, passage, and other information apply to the
NEW YORK SHIPPING CO., General Agents,
Produce Exchange Building, 4 Broadway, New York.

MISCELLANEOUS.

W. McCarty Little, Pres. J. H. Jones, Sec. & Treas.

UNION
Trunk and Sundry Co.
TELEPHONE CALL, 15th Street, 192.
123 to 125 E. 2nd Street.
Baggage Express, Storage, Packing, Furniture Moving. Please get our Estimate.
BRANCH OFFICE:
467 Fourth Ave., New York,
Near Thirty-second Street.

Moving of Theatrical Companies a Specialty

Dramatic Mirror Binder

A handsome binder, gold lettered, holding 50 numbers of THE MIRROR. Subscribers will find it the handiest, neatest, best method to preserve their copies.

75 cents. By mail 95 cents.

THE DRAMATIC MIRROR,
120 Broadway, New York.

DOBLIN

TAILOR
434 Broadway.

FAIL STYLES NOW READY.

Rules for self-measurement sent on application

PUBLICATIONS.

REVUE D'ART DRAMATIQUE.

L. DE VETRA, Editor.

A new magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.
PUBLISHED BI-MONTHLY.

Subscription: 1 year, \$5.00; 6 months, \$3.00; single copies, 50 cents.
Subscriptions and advertisements received by THE MIRROR'S American agent.

THE DRAMATIC MIRROR,
120 Broadway, New York.

GIBB'S NEW

Route and Reference Book

OF THE UNITED STATES AND CANADA.

With Over 50 Route Maps.

Especially adapted for the use of Theatrical Managers, Agents, Commercial Travelers, Merchants and others. Containing the names and population of the principal towns, with most direct routes for reaching same, where connections can be made, distances between town and town, railroad fares, hotels (with rates), etc. Also, alphabetical tables, containing the leading industries, and the number of firms engaged in same in each town.

Bound in double leather cover, **PRICE FIVE DOLLARS.** (Before 1921 was \$6.00.)
NEW YORK DRAMATIC MIRROR,
120 Broadway, New York.

The Giddy Gusher Papers

By **MARY H. FISKE.**

"She wrote lines that leaped with laughter, and words that were wet with tears."—ROBERT G. INGERSOLL.

Red cloth binding, gilt lettered, octavo, 235 pp.

By mail, post paid, 85 cents.

THE DRAMATIC MIRROR,
120 Broadway, New York.

IN OTHER CITIES.

CHICAGO.

Thursday evening marked an era in the histrionic annals of the German-Americans of Chicago, the occasion being the dedication of the Schiller, the first German theatre in this city. The building is absolutely fire-proof, and fire doors are employed at every conceivable place. It is situated between Clark and Dearborn Streets, on Randolph, and it is one of the most imposing and beautiful structures in Chicago to-day. I have no hesitation in saying that it is one of the best arranged and most elegant theatres in America, if not in the world. The architects were Adler and Sullivan. Anson Temple is the manager of this playhouse, and it is needless to say he will be the means of booking some of the foremost attractions in America, both in German and English. He is very popular in this city, and is widely known for his managerial ability. Mr. Temple will be assisted by Max Godenrath in the box office. Mr. Godenrath was formerly assistant treasurer of the Chicago Opera House, and as a treasurer he took an interest in the very best. A few months in every year will be devoted to German drama, and the remainder to English. The German season began Saturday, 1, and will continue until 15, on which date Charles Frohman's son will present "Gloriana." Sein Hester Freund (His Best Friend) is the current attraction.

That sweet, poetic idyl of Southern life, Alabama, is once more fascinating Chicagoans, and winding its magic spell even more firmly about their hearts. A. M. Palmer's co. is presenting it at the Columbia this week. The part of Captain Davenport is being played acceptably by Francis Carlyle, who is hardly the equal of Maurice Barrymore, however. J. G. Saville takes the part formerly played by Walden Ramsey, while Mr. Ramsey appears as Mr. Armstrong, the agent. Reuben Fae is missed from the cast very much; his old part of Decatur is now in the hands of H. S. Millward. Lelia Wolstan's Casey is not quite up to the standard of Agnes Miller's. Zenaida Valaire appears to advantage as Atlanta Moberly. The rest of the co. is the same as that of last season, with the exception of Charles Harris, who is and has been confined in St. Luke's Hospital for some months. The part of Squire Tucker is being done admirably by Odell Williams. Alabama has the reputation of being one of the most successful plays ever presented in Chicago, and, judging by the nightly receipts, its popularity has in no way diminished. It is being presented this week for the benefit of the Policemen's Benevolent Association of Chicago. June 10, 1913.

Snyder Rosenfeld's latest comedy, Imagination, is being presented to Hooley's patrons this week. The comedy, it cannot be denied, is vulgar, but it is also clever. Mr. Rosenfeld has an indelicate idea, but it can be said in his favor that he toned it down and treated it with decency. The daily papers are making a great fuss about such a piece being played in a theatre of Hooley's class, declaring the piece unfit to take a lady to see, but that is all pure rubbish. It is not half so shocking as a fifth of the plays that are seen in Chicago every season. The co. appearing in Imagination is one of excellence, including Harry Hotta, W. E. Wilson, Wright Huntington, Alf. Hampton, Edwin Perry, Geneva Campbell, Lizzie Hudson Collier, Helen Kinnaird, Anna Belmont, Mrs. George Dickson, and others. Hooley's is filled at every performance.

The third and last week of A Temperance Town began Sunday at the Grand Opera House, with a continuation of the phenomenal business of the past two weeks. This piece has some of the most utterly ridiculous and absurd ideas in it I think I have ever seen. For instance, the clergyman's daughter, a character inclined toward woman and who naturally would have lots of friends, if only gained by her good deeds, after being turned out of the house by her father for warning a saloon-keeper of an intended raid on his place, wanders out in the cold night with hardly anything on, and ends in seeking the saloon-keeper's home for shelter—in her own native town at that. Where were her sisters and her cousins and her aunts? But to have had the girl have all kind-hearted relatives would have somewhat spoiled Mr. Hooley's story and ruined a point in the cause of liquor. The benefit to humanity that gentleman intends to give, in showing the injustice of a cruel law and with a hope of stirring a feeling toward its amendment, is good, but is more than counterbalanced by the bad impression gained by the ignorant, that religious and law-abiding people are all hypocrites and worse than brutes, while liquor drinkers are generous, sympathetic, and honorable. Mr. Hooley's play is altogether too one-sided. Richard Mansfield in The Scarlet Letter.

While The American Minister has been doing an excellent business at McVicker's Theatre, it has not attained what may be termed, popularity, due probably to the fact that it was too much from the truth in its characters. Everything is very grotesque, and to make a comedy a success it must not, above all things, be grotesque. It is one of the best things Mr. Crane himself has done; and it gives him fine opportunities. His support is competent. The Senator will probably be revived next week.

Every performance of Ali Baba sees the Chicago Opera House overflowing. It is estimated that as many as 10,000 have paid to witness the gorgeous extravaganza. Next week the celebrated European male dancer, Bianciferi, will appear. A new specialty for Eddie Foy is being rehearsed. It is an imitation of Lottie Collins in "Te-ra-ra-boom-de-ay."

The Policemen's Benevolent Association is receiving another benefit at Manager Davis' other theatre, the Starbuck, with Richard Golden in Old Jed Frosty as the attraction. Mr. Golden and the piece are both widely and favorably known, and the supporting co. is a strong one, headed by Dora Wier. It is a successful engagement, artistically and pecuniarily. Hanlon Brothers' Superba 11-17.

Haverly's Mastodon Minstrels, recently returned from the Pacific coast, are at the Windsor Theatre this week. Billy Rice, E. M. Hall, Ed. Kays, Louis Delmar, A. M. Tustcher, and Ed. Wilson are included in an organization unsurpassed in entertaining. Audience large. Marie Hubert Frohman in The Witch 11-17.

Lost in New York, one of the best of the "tank" dramas, is being witnessed by crowds at Havin's Theatre nightly. It is from the pen of Leonard Grover. A real smash, a full rigged yacht, and numerous row boats are introduced plying the river. Carroll Johnson in The Gosson 11-17.

Good-sized houses prevail at the Casino, where Haverly's Home Minstrels are furnishing the amusement.

The Clark Street Theatre's attraction is Daniel Shabaz's co. in The Old, Old Story, a refreshing comedy-drama built around a simple story. It abounds in pure comedy and excellent situations. The co. is capable, and crowded houses are the rule. The Pulse of New York 11-17.

A sensational melodrama, entitled Field in Slavery, is at the People's Theatre this week. Martin Hayden and Anna Boyle appear as stars, with a fair co. supporting them. Business good. Jerry 11-17.

The Adelphi is the current attraction at the Alhambra, and the audience has been here, and enthusiastic. A fire-engine is introduced among other highly realistic features. The co. playing it are up to the piece's requirements. A Pair of Kids 11-17.

C. E. Bertram's play, The Pulse of New York, is at the Academy of Music. Numerous mechanical effects and pleasing specialties are brought in to entertain the patrons of the house. Business and co. both good.

The Criterion Theatre opened Sunday, and attracted a large-sized audience with a picturesque specialty production entitled The South Before the War. The theatre has been renovated, and now presents a most creditable appearance. The Black Crook 11-17.

Nine members of the old orchestra of the Columbia Theatre, who went out on strike some weeks ago, have come back again to Manager Davis.

W. R. Goodall, of this city, recently wrote a comedy-drama, which has been accepted by the Boston Museum. The piece is said to be well written, and of great strength. Its name is The Two Colonels.

Manager J. H. McVicker, of McVicker's Theatre, has invited the President, his Cabinet, and other distinguished people, who will be here during the dedication of the World's Fair buildings, Oct. 21, to be present at his theatre on that night, to witness the performance of The American Minister, or The Senator, which, it has not yet been decided by W.

H. Crane and co. A chorus of forty voices are rehearsing to sing the National songs on this occasion.

Hooley's Theatre management suffers two serious losses by losing A. M. Palmer and Daniel Frohman's co. Hereafter these co. will play all engagements at the Columbia, in accordance with an agreement with Al. Havman.

"Regret more than I can express Metropolitan fire, and subsequent loss of the building, and the loss of the contracts for the coming season." HENRY R. HOOLEY.

The above cablegram was received by Milward Adams, of the Auditorium, and explains itself. No grand opera for Chicago this year.

The sale of seats for the first concert of Sousa's Marine Band, at the Auditorium, has begun. Mr. Sousa has gathered together a band of extraordinary strength; all the members are musicians of some note. The first concert takes place on the evening of 14.

CINCINNATI.

Thomas W. Keene's two weeks' engagement was brought to a most successful close at the Walnut Street Theatre, Richard III. being the week's attraction. The play was staged in a manner that completely eclipsed any previous production in the city, and it is safe to assert that no better delineation of the crafty, unscrupulous monarch has been witnessed in Cincinnati for years. The star's support was excellent throughout. Frederick Paulding as Henry VI., Laidla Craig as Lady Anne, and Henrietta Vaders as Elizabeth, being notably good. The Prodigal Father 10-15.

The Frohman stock co. in The Lost Paradise during its second and final week at the Grand attracted audiences that filled that house nightly. William Morris and Sidney Armstrong in the leading roles were nightly encores, and Elaine Eison and Cyril Scott in the lighter roles assisted to no little degree in the week's success. The setting of the factory scene in the second act was realistic in the extreme. Charles Dickson in Inocuo 10-15.

J. W. Summers in Jerry, a melodrama of the most pronounced type, constituted the week's attraction at the Pike 10-15. The star is a resident of our sister city, Covington, Ky., and in the title role was well received. His support included Kate Toncray, Randolph Murray, Charles Westaway, Belle Brooks, and Percy Kingsley. Manager Hallenberg staged the piece with his usual good taste. A Kentucky Colonel 10-15.

A Pair of Kids, with Ezra Kendall and his estimable wife, Jennie Dunn, as the stars, proved a decided attraction at Heuck's 10-15. As flies Burton, Kendall is in his element, and aside from George Richards, now with Hoyt's Temperance Town co., the clever comedian is without a rival in his particular line to-day. Jennie Dunn's specialties were nightly encores, and Carlotta's dancing made a hit. 8 Belles 10-15.

Bobby Gaylor, erstwhile of the variety stage, has apparently struck it rich in his play Sport McAllister, judging from his reception during his stay at Havin's 10-15. G. O. Wilson 10-15.

Angustin Keston, the actor at Harris' 10-15, is an actor of the K. S. Wood type, and if galleries applaud court for aught, his success is amply assured. The Boy Tramp 10-15 and The Cannon Ball Express co. 6, both plays of the ultra-sensational type, made up the week's programme, and Manager Easton staged both in good style. Mr. Neville's support was satisfactory. Lost in New York 10-15.

At the People's Bobby Manchester's Night Owls, headed by Pauline Markham, furnished the patrons of the home of vanderville with ample entertainment 10-15. The Doza Brothers, Gordon and Lick the Wood Sisters, and Lillie LaVelle were clever in their specialties. The week's attendance was unusually large. C. W. William's specialty co. 10-15.

Robert Griffin Morris, the dramatist, was in the city, a guest of Manager Havin.

Frank Smith, in advance of A Kentucky Colonel, put in an appearance, and paid the Museum's representative a pleasant call.

The Katherine Germaine Opera co. gave an extra performance at the Pike 10-15, presenting said Pasha.

Ben Howard, of this city, left for New York to join Mme. Rhea's co.

Pauline Markham, once a leading light of Lydia Thompson's British Blondes, is a prominent member of the Night Owls, this week's attraction at the People's, while her divorced husband, Randolph Murray, is a member of J. W. Summers' support in Jerry at the Pike.

Thomas W. Keene gave a dress rehearsal of Richard III. at the Walnut Sunday evening, 2, so anxious was he that there should be no flaw in the week's performance. James McPherson.

NEW ORLEANS.

The season is now fairly open for business, and last week all the theatres did well.

The Grand Opera House patrons were well pleased with Charles A. Gardner, the sweet singer, who is starring in Fatherland. The Devil's Auction 10-15.

The Private Secretary, with Edwin Travers and William Fairbanks in the cast, did an excellent business at the Academy of Music. Fitzsimmons Comedy co. 10-15.

The Midnight Alarm, at popular prices, has been the attraction at the St. Charles Theatre. The Dazzler 10-15.

McCabe and Young's Minstrels were well received at the Garden Theatre. The Weston Brothers in The Way of the World 10-15.

The artists who are to entertain the people of New Orleans at the French Opera House this winter arrived in New York 2, and proceeded at once to this city. Manager Maugé accompanied the singers. They arrived here 5. The operatic season, which will last four months, begins 25.

Robert Brower, the business manager of the great attraction, the Grand Hotel and Casino, has arrived in the city and will busy himself preparing for the appearance of the tragedians in their elaborate productions at the St. Charles Theatre for the week commencing 26.

The quarters, No. 4 Carondelet Street, have been leased by the New Orleans Lodge No. 30, Benevolent Protective Order of Elks and will be fitted up to last. The Elks since the midwinter that befell them last February in being burned out of house and home, have been meeting at Odd Fellows Hall, but henceforth will have their own home, and will soon inaugurate their social gatherings.

Armand Neame, the cornet soloist, who was obliged to cancel an engagement in New York on account of illness, has been engaged for the season at Mrs. Siddell's theatre and plays between the acts at both the Academy of Music and St. Charles Theatre.

W. B. Seeskind, business manager for Henry Greenwall at the Union Square Theatre, New York, is in the city. He will remain here until Mr. Greenwall returns about the middle of this month.

George H. Murray, manager of The Dazzler, and James F. Byth, ahead of the Devil's Auction, are here. Louise C. Gervasio.

CLEVELAND.

A Trip to the Circus opened to a large house 3 at the Lyceum Theatre, and created a very favorable impression. R. E. Graham in Larry the Lord 10-15; Harry 10-15.

The Lyceum Theatre opened to a two-sided house downstairs and packed the galleries at the Opera House 3. It was its first performance in Cleveland, and it made a great success. The realistic railroad and electrical effects were received with vociferous applause, and the various members of the cast made a favorable impression, especially Beatrice, who is a Cleveland girl. Her marvellous contortion act and graceful dancing captured the house. The work of Lew Bloom as a tramp was also very clever. The City Directory 10-15; Rosina Vokes 10-15; The Isle of Champagne 10-15.

Dan McCarthy presented The Crusades at the Lyceum Theatre, where it was received with favor. The scenery is very pretty. Siberia 10-15.

The Boston Ideal Vandermere co., an organization whose career began and ended with last week's engagement at the Star Theatre, played to light houses. The South Before the War 10-15.

We had a surfeit of melodrama for the last week. The town has been in mourning for several days, especially in the vicinity of the Lyceum Theatre, where everything was hushed and still. Charles Henshaw, one of the best of managers, had retired from public view. As Mr. Henshaw likes to display his manly form in the lobby, and as the public like to view said form, his patrons were at a loss to account for his non-appearance. After much trouble and careful man-overing, I managed to gain access to the *sanctum sanctorum*, and found him nursing a

large sized and luscious boil on his classic brow, which accounted for his absence. He expects to be around in a day or two, and gladden the hearts of his many friends of the gentler sex.

We have had quite a delegation of hustlers here this week, including Albert Riddle, of Russell's Comedians; Clarence Fleming, representing Rosina Vokes; Dave Peyer, ahead of Harry Lacy, and Knier of Sherna.

House, was elected a member of the committee of management for the Columbus Day festivities. The next we hear, Colonel Welfare will be running for Congress.

The Country Circus people worked hard to "quer" the business of the rival play at the Lyceum. W. M. Goodwin.

LOUISVILLE.

The Old Homestead, with Archie Boyd as Uncle Josh, drew very good houses at Macaulay's. The singing, particularly that of Charles Norris, was an effective feature. McKee Rannin and Frederic Bryton in A Kentucky Colonel will open 3, to be followed by A Texas Steer.

My Colleen filled a satisfactory three nights' engagement at the Masonic. The Germaine Opera co. 1-5.

Our Country Cousin, with Frank Jones in a Yankee role, filled the Bijou, and gave general satisfaction.

At Harris' The Pulse of New York, with numerous sensational features, seemed to meet with popular favor. The specialties introduced were unusually good.

Captain Henry, U. S. A., had its initial representation at the Auditorium 1-5.

Lillian Russell in La Cigale will come to the Auditorium early in November.

All the theatres extended courtesies to the visiting Fire Chiefs, who held their annual convention here. J. J. Quinlan, the originator of the Horse Show Four variety sketch team idea, who recently died of a heart attack, was a native of this city, and his remains will be interred here.

The one thousandth performance of The Old Homestead by the present co. occurred during the engagement at Macaulay's.

Walter S. Mathews is with Margaret Mather's co. instead of with Julia Marlowe as stated in my last letter.

George Rareside, who is with the Germaine Opera co., was at one time quite a social light in this city. He has a pleasing voice, and it is opportunity ever offers he will doubtless make more of a success than he has as yet achieved.

WASHINGTON, D. C.

Washington playgoers know a hawk from a heron when they see it. They are too old birds to be caught with such chaff as red lights and life accessories that are injected into some plays to divert the analytical and from the bald spots in the drama or opera. The theatres which are crowding the theatres of this city all these years for nothing. They are critical to a sharp edge, and was into the show that comes in contact therewith, and thrice happy the manager that succeeds in securing their unrestrained and enthusiastic applause and commendation. It has been many a season since Washington has enjoyed anything in comic opera with the wit that it did Thomas G. Seabrooke and his co. in The Isle of Champagne, which popped itself into immediate and tremendous popularity at Alhambra's all of last week. I think I never saw audiences more thoroughly and conscientiously enjoy themselves, and one observation I am prompted to make just here is that the success of this production attests the fact that a really good pun intelligently and comprehensively put radiates its fun-producing effects over a larger area, and does so more satisfactorily than any other class of humor, not even if the rhetoricians do put it down as the "lowest order of wit." Redivivus the Pun! Long live the Pun! When Mr. Seabrooke was here in Bill Nye's Cadi last season he whetted the anticipation of the theatre-goers, who chose in him promises of good things to come. His work as King Pomeroy Sead is fully up to their mental prophecies, with only a suspicion of the Bill Nye drama still lingering about him, which may be said to add rather than depreciate from the good effects produced. The support throughout is well high faintless. The dialogue is spirited and snappy, the acting up to the standard, and the choice musical, particularly that of Minnie Landis, who, besides being a sweet singer, is a very beautiful woman. Elvia Cross as Diana, the Belle of the Isle, was as bright and sparkling as the scintillating beverage with which the happy islanders quenched their thirst. She is pretty, graceful, sprightly, and admirably adapted to the character she so cleverly impersonates. A very attractive special feature of the entertainment is the ballet divertissements of Clara Qualitz. Her dancing is the best seen here in several seasons, both as to grace and technique.

Good-sized audiences crowded the Academy last week to see Tuxedo given by George Thatcher's Minstrel.

At the Bijou The White Slave attested the continued popularity of Bartley Campbell's plays. Carrie Radcliff's representation of the part of Liza is clever and painstaking, and won for her cordial recognition from the audience.

The sudden illness of Robert Girsham necessitated the canceling of his engagement for Larry the Lord at the National last week, consequently that house was in darkness. The next attraction for the National will be Helen and Hart in The Idea.

Se and Jack, with George Lawman as the "bright particular star" of the Lyceum last week, Miss Lamoreaux is a tuneful vocalist, a clever dancer, and a very pretty woman. Sam T. Jack's Fort Tuxedo 10-15.

The bare announcement that Robert Downing will appear at the Academy of Music next week is sufficient to insure for him packed houses at every performance. No American actor stands closer to the people of his native city than does this artist in Washington. Natives to the manor born here have watched his development and growing fame, and are proud of him, not only in a sentimental manner, but in a very substantial way, as proved by the crowded houses that always welcome him when he appears in this city. His visit this season has an additional interest by reason of the fact that two of his supporters are young Washingtonians, who are just on the threshold of their careers, but who have already given promise of future success. These are D. C. Bangs, a nephew of Frank Bangs, and Richard Tappan. His leading lady, Eugenia Blair, Mr. Downing's beautiful and accomplished wife, serves to still further intensify the interest always attached to his coming here. The repertoire will include The Gladiator, Virginia, Ingonar, and Julia Caesar.

At Alhambra's next week, The Soudan will be presented for the first time in this city.

At the Bijou the next attraction is The Shadow Detective.

Kita Sykes, who so cleverly played the part of Florence Foster in By Proxy at Alhambra's week before last, is the daughter of General Sykes of the Army of Potomac fame.

Few are the notable plays that come to Washington nowadays, that do not owe some part of their success to Washington talent. The Isle of Champagne is no exception, and two well-known lyric artists of this city were in the cast, Alice Hoamer and Walter Allen.

ST. LOUIS.

Nat C. Goodwin has been playing to packed houses at the Grand Opera House during Fair week, 1-2. His new comedy, A Gilded Fool, met with the warmest praise from both critics and audiences. The Nominee was presented for a couple of performances the latter part of the week. The co. supporting Mr. Goodwin was excellent. Moss and Ross 10-15.

The Old Homestead played to big houses during the week. It will play a two weeks' engagement.

Blue Jeans, another play that has always drawn well, has been playing to crowded houses and pleased the audiences. The co. is a strong one, Jennie Goldthwaite, as the adventuress, made a hit. Thomas W. Keene follows.

George Monroe's Aunt Bridget's Baby makes a hit at every performance at Pope's Theatre. Dock-stader's Minstrels 10-15.

McCarthy's Nishpang at Havin's made its regular visit and played to big houses. A Royal Pash 10-15. Lillian Hulvey takes the part so long played by

Katie Emmett in The Walls of New York at the Standard.

The Exposition continues to draw its multitude of visitors who listen to the music by Gilmore's Band, and see the other interesting objects.

Fair week has drawn crowds of strangers to the city, not only benefiting the Fair and Exposition, but the places of amusement as well.

W. C. HOWLAND.

PITTSBURGH.

Ter and Tarrar at the Duquesne Theatre packed the house 3, and continued to draw large and fashionable audiences all the week. Annie Myers and William Pruette are favorites here, and were cordially welcomed. The co. is particularly strong, and did good work throughout. A Temperance Town 10-15.

Friends at the Alvin Theatre made quite success 1-5, a good-sized audience attending every performance. Edwin M. Royle, the author of the play, was well received. Joseph Murphy in Kerry Glen and Susan Rhine 10-15.

At the Bijou Theatre S. R. O. was the rule week of 1-5. Bartley Campbell's Siberia never fails as a drawing card here, and the home of the author. Tony Farrell in My Colleen 10-15.

Eight Belles at the Grand Opera House did a very large business 1-5, and at the opening performance every seat was sold. The Byrne Brothers gave a very enjoyable entertainment. The co. rendered good support. Bartley Campbell's Bull and Bears 10-15.

At the Academy of Music, Forty Thieves was the bill 1-5 to very large business. The co. is only fair. Gus Hill's World of Novelties 10-15.

Peck's Bad Boy was presented at Harris' Theatre 1-5 to good business. The Kid 10-15.

Black Patti, Professor Levy and his band closed their engagement at the Exposition 7.

Champion Corbett gave a sparring exhibition at the Bijou Theatre—three performances—10-15, and people were turned away before eight o'clock. He was assisted by local talent.

Emil Maberhorn, leader of the Duquesne Theatre orchestra, and former husband of Margaret Mather, was married last week to Miss Emma Foster Smith, a lady who has devoted herself for some time past as a teacher among the colored people in the South.

E. J. DONNELLY.

KANSAS CITY.

During the past week the Inter-State Fair and the splendid Priests of Pallas parades, aided by the balmy Indian Summer weather, drew thousands of people to the city, and, of course, the theatres enjoyed large attendance. The attractions offered were of a good order and varied in style.

The Coates' had The Prodigal Father, one of the latest comedy productions, cleverly written and well acted, to excellent houses 3-5. The co. contains a number of good actors, including George Denham, George C. Boniface, Jr., Cora Marx, and the child actress, little Dot Clarendon.

Patti Ross, who debuted the brand last season, renewed her popularity here 1-5, appearing in Boile Varden, a play well adapted to her, and she danced and sang to nightly plaudits. Joe Cawthorne, the German comedian, and the other members of her co. were deservedly well liked. Business was immense. By the way, it is in order to remark that the S. R. O. sign has been hung out at the Grand once or twice nearly every week this season. Aunt Bridget's Baby 10-15.

J. P. Sullivan Leaves of Shamrock did well at the Giltis 1-5. A Barrel of Money 10-15.

May Stewart will make her stellar debut at the Coates 11-15 in classic and legitimate roles. Franklyn Quinby, her leading man and stage manager, has engaged a supporting co. of professionals, and a large advance sale guarantees a successful start.

S. P. Blackwell has been engaged as an advance representative, and a tour of several months has been booked.

The Aborn Opera co. took possession of the Ninth Street Theatre 3 for a three weeks' season. Said Pasha was sung 2-5 to good business. Boccaccio will be given 6-8, and other operas will follow semi-weekly. The co. is a good one, comprising several soloists and a strong chorus. The costumes and scenery are fair. Mamie Taylor, who takes the leading parts, has a cultivated voice of considerable range, and acts well. Lizzie Gonzales, the soprano, and a number of others have become favorites.

Harry Watson, a very clever German comedian, became disenchanted and left The Hostler here 1. He expects to go back to the variety stage.

Bessie Nathan, of this city, a happy possessor of a voice said by eminent musical critics to rival Emma Eames, has just returned to Boston to continue her vocal studies. She has appeared in professional concerts with marked success, and after her finishing studies in Europe next year, her friends anticipate her abilities will gain her success in high lyric roles. Miss Nathan is pretty, and of charming manners.

A swindler named Kennedy represented himself to be John Kernell, and bamboozled a confiding but stage-struck widow to the extent of \$50 last week, and escaped.

Hollis E. Cooley, treasurer of the Ninth Street Theatre, had the cholerica scare, and armed himself with quarantine supplies and disinfectant his room.

After falling asleep, he had a narrow escape from suffocation. He will not blow out the gas next time.

The boycott begun by the Industrial Council against the local theatres on the instigation of some idle stage hands, has been raised, because of misrepresentation of facts in starting it.

FRANK B. WHITOX.

BOSTON.

Miss Helyett, with Louise Leslie-Carter as the Quakeress, did a tremendous business week of 1-5. Daniel Frohman's Lyceum Theatre co. will play its fifth annual engagement at the Hollis Street week of 10-15. They will remain here for three weeks, a longer time than any previous engagement in Boston. The first week will be devoted to The Green Mare. This will be followed by Squire Kate. A few performances of The Wife and The Charity Ball will be given.

The engagement of Mrs. Potter and Kerle Hallow at the Globe was brought to a close 8. There was the bill for the entire week, and the pecuniary returns were more than could have been anticipated. Say what the critics may, the public wanted to see the piece, and there was hardly an empty seat during the last week. The work of Mrs. Potter and Mr. Hallow was much stronger than at the first presentation of the piece. The White Squadron 10-15; Big Boy Bill Opera co. in Jupiter 27 Nov. 5.

Dr. Carver in The Scout is turning people away at the Grand Opera House.

A Noting Match packed the Boston Square nightly 1-5. Robert Marshall 10-15.

Annie Plater's concluding week at the Tremont is to be devoted to a revival of The Deacon's Daughter. Miss Helyett of Duluth was fairly well spoken of, but it did not contain many opportunities for the star to display her talents, and the size of the audience warranted the withdrawal of the piece.

The Henry Opera co. begins a fortnight's engagement at this house 17, when Fiedelle will be given its first production in America, with Laura Scherer in the title role.

Settled Out of Court receives its last performances at the Columbia this week. The Sportsman will have its American premiere at this house 27.

La Regalita has been added to the 1000 co., and her delightfully graceful dancing has captured the town.

Agatha has now passed its fiftieth performance at the Museum, and the appearance indicate that the hundredth presentation will have been given before Mr. Henderson's delightful play shall be withdrawn to make way for the piece in rehearsal.

Demetrius Thompson is now in the sixth week of The Old Homestead, the last but two of its engagement.

The Early Birds are at the Lyceum. William Jerome remains at this house for another week, and continues his great success.

Reilly and Woods with their specialty and burlesque co. are at the Howard.

There are two rumors current in Boston regarding the season on Washington Street recently occupied as Fray's carpet show. One is that a theatre is to be built where A. M. Palmer will establish a stock co., while his present organization remains on the road as a traveling attraction. The other is that the house will be designed for a music hall.

plete arrangements for a production of the baroque at the New York Casino by the actress, who adopted the stage as a profession, gave a special matinee performance of *Richieu* at the Hollis Street 6. The audience was large and disposed to be friendly, but Mr. Cranston's performance was not successful. His conception of the part was excellent, but his elocution was faulty. Miss Symmonds, who played *Julia*, made the hit of the performance.

Charles Leonard Fletcher, who has by no means been forgotten in Boston, although he has been in New York for a season, was in this city last week, doing advance work for Robert Westall in *The Face in the Moonlight*. His Boston friends were delighted to see him, and to have a chat with him again. He tells me that he may come to Boston to play for a week before the season is over. JAY K. HANCOCK.

JERSEY CITY.

Grace Emmett appeared in *A Mile a Minute* at the New Opera House week of 3. The business was very light, and the play was very indifferently received. Miss Emmett failed in her histrionic efforts, although her singing was pleasing. Martha Russell did all that could be expected with her part, and Charles Hager was worthy of special mention. *Way Down in the Valley* on 10. W. A. Brady's *The Bottom of the Sea* was presented at the Academy of Music week of 3-4, and drew fair business. Burr Grant's *The Danes* the third act was a feature. Fanny Rice 10-15. L. O. F.

SAN FRANCISCO.

Kobe has followed Lillian Russell at the Baldwin, where it opened auspiciously last night. Louis De Lange and Will S. Rinsing opened in *Tangled Up at the Bush* on Monday night. The piece is preceded by *Why*; a clever skit by Burr McIntosh. Business promises to be satisfactory for the engagement.

Van Venson's engagement at the California has been very successful. The attraction continues this week. John T. Kelly opened in *McFee of Dublin* at the New California Theatre on Monday night. The star and many of his supporting co. are great favorites here.

The Alcazar stock co. presented *Minnie Waddern-Fiske's* *Caprice* on Monday night very acceptably. It is expected the piece will run another week. *Martina* is the current bill at the Tivoli. The last follows.

Mrs. Romaldo Pacheco's *Nothing but Money*, which has been the attraction at Stockwell's Theatre the past week, did not achieve the artistic success of her first play, *Incog*. Nothing but Money remains this week, being preceded by an amusing curtain-raiser, entitled *Victims of Science*. The author of this *Incog* is Mrs. D. P. Verden, of San Francisco, and her play was among those that received honorable mention in the New York Herald contest. It treats humorously of the possibilities of hypnotism, the characters being a bright, fun-loving young physician, a prim old maid, and a hypochondriacal wife.

Autree Bonicaunt is here superintending rehearsals and the building of scenery for his new play, *The Favorite*, to be produced at Stockwell's Theatre, Oct. 20. If it should make a success, it will be produced in New York.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (P. P. O'Brien, manager): Private Secretary Sept. 26, 27 and matinee 27 to good business. *Midnight Alarm* 28; fair business. Bob Fitzsimmons in *The Heroic Blithemith*; light business. —ITEM: A. P. Shaver, the obliging treasurer of O'Brien's, has bought out the Birmingham Hippodrome Co. Mr. Shaver will personally superintend the business.

MOBILE.—Academy of Music (Charles G. Long, manager): Private Secretary Sept. 25 to excellent business. *Midnight Alarm* 30; good business.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (E. B. Wood, manager): *The Prodigal Father* to a large and pleased audience Sept. 20. Katie Putnam in *An Unclaimed Express* Package to fair houses 30-1. *Fast Mail* 31; good house.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): Katie Putnam in *An Unclaimed Express* Package Sept. 20 to a large and well-pleased audience. W. A. Brady's *After Dark* 31; good business.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): W. A. Brady's *After Dark* on Sept. 30 to a large audience.

NEWPORT.—FRANKLIN THEATRE (L. Hirsch, manager): Frank Linden's *Fifth Avenue* on 10. Hearts of Oak to a good house 2. Sea of Ice to a moderate house 3.

HELena.—GRAND OPERA HOUSE (Aaron Rivers, manager): W. A. Brady's *After Dark* on 3. gave a fair performance to good business 3.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): The Junior Partner Sept. 20 2; large business. Lillian Russell in *La Cigale* and *The Housewife* 3; Dan Sullivan 4; Los Angeles Theatre (C. C. Kraft, manager): The work of repairing and remodeling is finished and everything in readiness to ring up the curtain. The house has been decorated in white and gold, the seating capacity increased to 2,500 and the *Parti* boxes replaced with elegant loges, with velvet carpets. Incandescent lights all over the house, new and handsome dressing and chorus rooms, with all modern conveniences and improvements. Manager Kraft is justly proud of his handsome playhouse.

—ITEM: Manager Martin Lehman, of the Grand, has returned after a month's absence in New York looking somewhat subdued by his metropolitan experiences, but with the same handsome curl to his mustache, and the promise of many fine attractions to come.

SAN DIEGO.—PINKER OPERA HOUSE (John C. Fisher, manager): The Junior Partner Sept. 26; packed house. —LOUIS OPERA HOUSE: Duncan Clark's *Female Minstrel* to a fair business 6.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Clinie, manager): The *Ensign* was presented Sept. 21 to the largest house of the season. The theatre was packed to the doors, and undoubtedly a hundred people were turned away. The receipts were \$900. The Lillian Russell Opera Co. 3. —CLINIE OPERA HOUSE (J. H. Clinie, manager): George Westalls and his new stock co. opened 25 in *A Double Life*. —ITEM: Manager Clinie is taking his vacation and during his absence the house is looked after by assistant manager Henry Caswell.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): Jefferey Lewis Sept. 26 to good houses nightly. The Junior Partner 4; *Stowaway* on 13.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager): Frank W. Sanger's co. in *The New Wing* Sept. 27 made a hit. Dickey's Opera Co. 30—opened to a large house 2; audience well-pleased. The *Forerunners* 4; did well and gave satisfaction. Joseph Jefferson's *Power of the Press* 7. —GRAND OPERA HOUSE (G. B. Russell, manager): Fields and Hanson's co. three nights ending 3 to large-sized houses. New York Day by Day did a good business 3-6. May Howard 6-8. —NEW HAVEN OPERA HOUSE (H. H. Smith, manager): Lynwood, presented by a good co., gave satisfaction to a good-sized audience Sept. 2-4. Woman Against Woman is drawing well. Under the Gaslight 6-8; Rooney Comedy Co. 10-15.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): *Pantasma* amused large audience Sept. 20. *99* Dows's *Neighbors* drew good houses 2. The skit was as laudable as ever. Every seat in the auditorium and first gallery was occupied, when Joseph Jefferson appeared as Rip

Van Winkle. —ITEM: John D. Leffingwell, formerly dramatic director of the Hartford *Journal*, and last season in advance of Woodbury, is now connected with Taylor's Theatrical Exchange. —Proctor is using used-on open dates for Republican campaign rallies. Jack Sanford is doing good work ahead of The Foresters.

WINDSTOWN.—THE MIDWAY (J. Claude Gilbert, manager): Joseph Jefferson as Rip Van Winkle 1. The receipts were \$1,750, the largest ever known in this place. Mr. Jefferson's Rip Van Winkle, and he is supported by an excellent co.

WALLINGFORD.—COLUMBIA OPERA HOUSE (J. H. Gray, manager): *Cleveland's All-United Minstrels* 1; first-class performance to good business.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons, manager): *Pantasma* Sept. 20 2; good business. The Foresters 3; representative audience at advanced prices. —GRAND OPERA HOUSE (E. S. Gibbons, manager): *A Busy Day* 3; a fair business. May Howard 5; attendance moderate.

WATERBURY.—JACQUES OPERA HOUSE: Professor Carpenter, the pianist, closed a very successful week's engagement 3. The Baker Opera Co. occupies the theatre 2-4. Large audiences filled the house at each performance.

BRIDGE.—DELAVER OPERA HOUSE (T. H. Delavan, manager): *The Struggle of Life* 4; good business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Rosabel Morrison in *The Danger Signal* Sept. 30; large house.

NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): After being dark for two weeks this house will open 3 with *A Busy Day*. McKinley 6 will deliver the only lecture which he gives in Connecticut. —RICHMOND LOCKER (J. Claude Gilbert, manager): *Work* is still being pushed, and this house will open in December. Owing to the increased cost the annual rental has been raised from \$2,000 to \$3,000.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Henry E. Dixey and his excellent co. presented *The Mascot* 4 to a large house. The *Power of the Press* pleased a good-sized audience 5. —BUREAU OPERA HOUSE: Maude Hillman 27-1 to fair business at cheap prices.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. E. Williamson, manager): May Howard's *Burlesque* co. to very good business 3. Frohman's *Lyceum* Theatre Co. in *The Grey Mare*, drew a large audience 4. Under the Lion's Paw 4 attracted a large house. —ACADEMY OF MUSIC: *Good Old Times* by a good co., was greeted by good-sized audiences 6-8. House on the March 10-12.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Devil's Auction 2; matinee, afternoon to standing room only; night large audience. Kidnapped 3; small audience. Katie Emmett 6.

BRUNSWICK.—L'ARABIAN OPERA HOUSE (W. T. Glover, manager): John A. Stevens' *Christmas Bells* 4; excellent performance to very light business. —ITEM: The *Minors* can be found on sale at 14. T. Dunn's, New Castle Street.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Devil's Auction Sept. 27, 28; crowded houses. Kidnapped 29; fair business. John A. Stevens in *Christmas Bells* to fair business 30; audience somewhat disappointed. Wilson's *Minstrels*, return date, to good business 4. Co. not as good as formerly.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. de Givie, manager): Katie Emmett in *Killarney* played a well-filled house 1.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): Bob Fitzsimmons Sept. 26; moderately large and pleased audience. Charles A. Gardner 29 in *Captain Karl* to net as large audience as they deserved. Charles H. Yale's new *Devil's Auction* 30 to a large and enthusiastic audience.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Katie Emmett in *Killarney* 3; large house. Wilson's *Minstrels* 5.

ATHENS.—NEW OPERA HOUSE (Fred S. Norton, manager): Kidnapped Sept. 30; fair business. The patrol wagon so extensively billed seems to be only on the bills, as they do not carry one along. John A. Stevens 6.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Devil's Auction Sept. 27; crowded house. Kidnapped 3; light business. *Kajanka* 3; well-filled house.

ILLINOIS.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Waits of New York Sept. 28; fair house. Nat Goodwin 29; large and delighted audience. Hanson's *Superba* 30; good business. Low Dockstadter's *Minstrels* 31.

ENGLEWOOD.—BARLOWE THEATRE (Miller and Rogers, managers): *Hos and Hos* delighted a large audience Sept. 30. Haverly's *Minstrels* 4; good house. A Royal Pass 3; fair house.

QUINCY.—OPERA HOUSE (A. Dorr, manager): A Royal Pass Sept. 27; fair house. Milton Nobles 28 in *From Sire to Son* to a large audience. 777 was presented by a fair co. to a small house 28. Patti Ross in *Dolly Varden*, supported by good co. to a small house 30.

CANTON.—NEW OPERA HOUSE (C. S. Henke, manager): Nat C. Goodwin 2; receipts, \$500.

OLATA.—SHERWOOD'S OPERA HOUSE (C. H. Dickinson, manager): Carroll Johnson 2; large and well-pleased audience. Robert Downing in *The Gladiator* 6.

MOBILE.—WAGNER OPERA HOUSE (Frank Anderson, manager): Skipped by the Light of the Moon Sept. 28; banner house of the season. —AUBURN (Ferguson and Atkinson, managers): Eunice Goodrich co. 2 opened the week to good business.

CHAMPAIGN.—WALKER OPERA HOUSE: S. L. Nelson, manager: A Kentucky Girl to a top-heavy house Sept. 30. Devil's Mine 20.

ALTON.—TEMPLE THEATRE (R. H. Wortman, manager): A Barrel of Money Sept. 29 to fair business. Sadie Hanson in her new play, *A Kentucky Girl*, was warmly greeted by a large audience 26. Carroll Johnson in *The Gossamer* 27 to good business. The Waits of New York co. drew a large house 1.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Milton and Dolly Nobles in *From Sire to Son* to a good house Sept. 26. Nat Goodwin in *The Nominee* 27 to a large and fashionable audience. Waits of New York 29 to a good house. Performance only fair.

AURORA.—EVANS' GRAND OPERA HOUSE (E. L. Northam, manager): Patti Ross Sept. 27; full house. Daisy Revery 30; fair business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): *Hos and Hos* Sept. 28; Robert Downing, supported by Eugene Blair, present 4 *The Gladiator* to a fair house 29. —ITEM: A. A. Fondas has taken the road in advance of the May Temple Burlesque co. The plans have been accepted and contract will soon be let for a Swedish Opera House on Seventh Street to cost \$60,000.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Captain Herne Sept. 27; light house. Sadie Hanson in *A Kentucky Girl* please a small house 29.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Sadie Hanson in *A Kentucky Girl* Sept. 27 to a well-pleased house. Captain Herne, a first-class performance to a fair-sized audience 28. The Waits of New York drew a good house 30; poor performance. Nat Goodwin in *The Nominee* 31; large and fashionable audience.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Marie Hubert Frohman in *The Witch* 4; good house. A Knotty Affair 5; fair audience.

MATTOON.—DOLE'S OPERA HOUSE (Runyon and Hogue, managers): Brodski's Comedy co. Sept. 28-30; business good.

JOLIET.—OPERA HOUSE: A Knotty Affair 4; fair house.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Jackson and Talbot, managers): The Planter's Wife opened to poor business 3, followed by fair business on the succeeding night. *Hos and Hos* 6-8; A

Texas Steer 12. —FRANKLIN'S OPERA HOUSE (Jackson and Talbot, managers): Ben Hur to fairly good houses 3, benefit for the Indianapolis Light Infantry. —PARK THEATRE (Jackson and Talbot, managers): Max Russell Novelty co. 3; large business. Wilbur Opera Co. 3-14. —EMPIRE THEATRE (Heuck and Pennessy, managers): Arizona Joe co. 1-8. Lovers of the land frontier drama were translated to the seventh heaven. New York Stars to 15. —ITEM: Bert Dasher is in the city in the interest of A Texas Steer. The main office of the Heuck circuit has been transferred from Cincinnati to the Empire Theatre here. General Lew Wallace attended a performance of the dramatization of his celebrated "Ben Hur" on Tuesday.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Rentrif's Jolly Pathfinders 2; opened to S. R. O. Audience well pleased.

MARIION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Henry Madsen co. 3. A Kentucky Girl 7. —ITEM: Scott's Opera House at Fairmont, Ind., was badly damaged by fire 1.

EVANSVILLE.—GRAND (King Cobba, manager): Captain Herne, U. S. A. Sept. 30; good houses. —AROLLO (John Albecker, manager): St. Felix Sisters 3; good house.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughr, manager): Henry co. 3; good house; satisfactory performance. —COULTER OPERA HOUSE (G. V. Fowler, manager): Sadie Hanson in *A Kentucky Girl* 4; fair business. Good performance. —ITEM: P. Walton and Violet Not, Clair, of Willis' Two Old Cronies co. will be married Nov. 12.

NEW ALBANY.—OPERA HOUSE (E. Boone King, manager): Tony Farrell in *My Colleen* Sept. 28; large business. —ITEM: The Opera House is under new management this season.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): Barlow Brothers' *Minstrels* gave a bright performance to a fair house Sept. 28. Edwin Mayo, supported by a good co., presented in a creditable manner to a fair house his new military drama, *After Twenty Years*. —ITEM: Carrie King, of this city, who has been diligently at work for some time past preparing herself for the stage, will leave for the East in a few days to join a dramatic co.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Broderick, manager): Haverly's *Minstrel* Sept. 28; good and well-pleased houses.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McInley, manager): Blue Jeans 1; excellent business. *Superba* 3; very large audiences.

ANDERSON.—DOXEY OPERA HOUSE (R. H. Colfax, manager): Our Irish Visitors Sept. 30; Harry Lacy in *The Planter's Wife* 6, both to good business.

LOGANSBORO.—DOLAN'S OPERA HOUSE (Edwin Stuart, manager): Willa Collins and Willa Two Old Cronies 4; packed house.

ANGOLA.—CARVASE'S OPERA HOUSE (C. H. Jackson, manager): Sept. 26 and rest of week (Fair week) Graham Earl's co. in repertoire. —ITEM: The new and elegant \$25,000 opera house now being built by P. A. Croston, is rapidly receiving the finishing touches, but will not be ready for opening until about Nov. 15.

PORT WYOMING.—MASONIC TEMPLE (J. M. Simpson, manager): A Railroad Ticket had a big house Sept. 27; good performance. Haverly's *Minstrels* to fair business 29. *Hos and Hos* 3; large and fashionable audience. —ITEM: The local Order of Elks gave a social session 29 in honor of James T. Leary, of this city, who will shortly become a benedict. Haverly's *Minstrels* attended in a body.

IOWA.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Charles E. Schilling's *Minstrels* Sept. 28; good house.

OSAKALOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): A. W. Freemont in 777 pleased a fair-sized audience 1.

INDEPENDENCE.—WILLIAMS' OPERA HOUSE (C. W. Williams, manager): Redfern 1; light business. Milton and Dolly Nobles in *From Sire to Son* 5. —KING'S OPERA HOUSE (Charles King, manager): Dark.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): A. W. Freemont in 777 3; Schilling's *Minstrels* 4. —FOSTER'S OPERA HOUSE (William Foster, manager): Mahara's *Minstrel* to good business Sept. 26. Skipped by the Light of the Moon 3; A Knotty Affair 35. —BIJOU THEATRE (C. F. Handy, manager): Big business continues.

CLINTON.—BIJOU OPERA HOUSE (W. McMillan, manager): Barnes and Sommers' *Flowers* week's engagement Sept. 26 to large business. —DAVIS' OPERA HOUSE (H. T. Tate, manager): Marie Hubert Frohman 30; small house.

SIOUX CITY.—PRINCEY GRAND OPERA HOUSE (E. L. Webster, manager): Salvini in *Don Cesar* and *The Three Guardsmen* Sept. 27, 28 to the capacity of the house.

DECATUR.—GRAND OPERA HOUSE (C. J. Weiser, manager): Milton Nobles in *From Sire to Son* 4; large and pleased audience. 777 3.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Noble Sept. 21; very large business, and pleased the audience immensely. Robert Downing at dress drill house. Marie Hubert Frohman in *The Witch* to a medium sized house 29. Low Dockstadter's *Minstrels* to splendid business 30.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Milton Nobles in *For Revenue* Only played to an audience of moderate proportions. Carroll Johnson in *The Gossamer* pleased a large audience 4.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany and Son, managers): Leaves of Shamrock was presented Sept. 27 to fair business, with J. P. Sullivan as the star, supported by a talented co. —ITEM: John Dohany, Jr., who had been connected with an opera house in Portland, Ore., for a number of years, has returned home, and has now an interest with his father in his theatre here.

PORT DODGE.—PRESLEY'S OPERA HOUSE (G. H. Rankin, manager): *The Harvest Moon* Sept. 28 to fair business.

ATLANTIC.—OPERA HOUSE: Schilling's *Minstrels* will fill the date of 7 here on account of the burning of the Plattsmouth, Neb., Opera House. Alva Heywood in *Edgewood Folks* 15.

MASON CITY.—PARKER OPERA HOUSE: Keene Miller and Hattel's co. of Players week ending 1. They played *Dad's Girl*, *Held by the Enemy*, and *My Partner*.

KANSAS.

PARSONS.—EDWARDS' OPERA HOUSE (C. W. Johnson, manager): *The Fast Mail* Sept. 26 filled the house to its capacity.

LEAVENWORTH.—OPERA HOUSE: Aborn Opera co. to small houses Sept. 2-4. A Turkish Bath 2; very large house. The Aborn Opera Co. gave a matinee at Amusement Hall, Soldiers' Home, 30.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): English Dramatic co. Sept. 27 to good business. —ITEM: Graham and Mallory's *Minstrels* 29-31; excellent performance to big business.

NEWTON.—RAGDALE'S OPERA HOUSE (M. J. Puett, manager): Leslie Davis' *Faust* and *Marguerite* Sept. 27; crowded house.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): Graham and Mallory Brothers' *Minstrels* to fair business Sept. 27. Leslie Davis' *Faust* and *Marguerite* co. highly pleased a large audience 29.

ATCHISON.—PIERCE'S OPERA HOUSE (E. S. Brigham, manager): J. P. Sullivan in *Leaves of Shamrock* to a fair audience Sept. 30.

KENTUCKY.

WINCHESTER.—OPERA HOUSE (William Miller, manager): The MacCollin Opera co. in *Verry War* delighted a fair-sized audience 3.

DANVILLE.—OPERA HOUSE (L. S. Logan, manager): Stella Ransom, a graduate of the department of education at the College of Music, Cincinnati, O., gave a good entertainment to a crowded house 3.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Virgil Pinkley, professor of education in Cincinnati College of Music, gave a dialogue entertainment of *Hazel Kirke* Sept. 30; large and disappointed audience. Nabobs, return engagement.

6. Jane Cronin's co. *Old Fashioned*. The Old Homestead 21. McIntosh Present 2.

BOWLING GREEN.—POLLOCK'S OPERA HOUSE (J. M. Robinson, manager): The Planter's Daughter gave a very poor performance. To a fair house Sept. 28.

OWENSBORO.—TEMPLE THEATRE (A. G. Sweeney, manager): MacCollin Opera co. in *Fra Diavolo* Sept. 28 to good business. St. Felix Sisters opened 1 for a week to fair business. French's New Sensation 27 drew S. R. O.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): MacCollin Opera co. Sept. 28 to fair business. The Planter's Daughter 3, also to light business.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE (Gloria's Minstrels 2; good house.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager): Annie Pixley in her new play, *Miss Bivette of Duluth*, attracted one of the largest and most fashionable audiences of the season Sept. 28. Miss Pixley's specialties were all good, and her costumes very fetching. The co. is good but weak in spots. Lucier's *Minstrels* 2; large audience, performance good. Louise Hamilton 6-8. —ITEM: Charles A. Wilson, local manager of Lothrop's, has been promoted to the position of general manager of all of Mr. Lothrop's numerous enterprises, and left for Boston 2. Mr. Wilson has made a host of friends during his stay here, and his promotion has been earned by ability, enterprise, and discretion. May success attend him in his new field. —Treasurer Tuckersbury has been promoted to the managerial chair and fills it cleverly. The auction sale of seats for Stockbridge's courses occurred 3, and very fair prices were realized. Among the dramatic attractions are Salvini, Keeler, Bostonians, Mariana Opera co., George Kiddle and co., A Trip to the Moon, and the Marine Band.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Julia Pomroy closed her eighth engagement Sept. 28. Poor co. and poor attendance. Theresa Newcomb 3, 4 in *New Mexico* and *Boy Scout* to good business. *Braving the World* booked for 7, 8 not heard from.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Theresa Newcomb in *New Mexico* and *The Boy Scout* 5, 6; good business. MONTAIGNE HALL (H. F. Ballard, manager): French Fair 4; big attendance.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Gus White, manager): Field's *Minstrels* drew a large and well-pleased audience 1.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Al & Field's *Minstrels* to a 500 house 5, with the Forepaugh show in opposition.

MASSACHUSETTS.

CHELSEA.—ACADEMY OF MUSIC (Field and Randford, managers): Annie Pixley in her new play, *Miss Bivette of Duluth*, to a large and delighted audience 1. *Shadows of a Great City* attracted a good house 4, and gave general satisfaction. —ITEM: Smiley Walker, of the Annie Pixley co., is a very courteous gentleman.

LAVERGNE.—OPERA HOUSE (A. L. Grant, manager): Thomas E. Murray in *The Voodoo* 3; fine performance; large house.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Sefton and Watson's Comic Opera co. 3; large gallery. Howard Athanum Specialty co. 4.

FAIR RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): James O'Neill appeared in his new play, *Pontenice*, Sept. 28 to a very large audience. Mr. O'Neill and several of the co. received calls after each act. Fabio Romani deserved a better fate than it received 30. *The Struggle of Life* co. 1; large business. The Black Detective 4; light house.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Rosabel Morrison in *The Danger Signal* Sept. 27 to a crowded house

THE THOMAS OPERA: Gardner, Me., Oct. 21
 CATHERINE GERWASER OPERA: Newark, N. J., Oct.
 10-15, Philadelphia, Pa., 17-20.
 LILLIAN RUSSELL OPERA: Portland, Ore., Oct. 10-
 15.
 W. COLLIER OPERA: Richmond, Va., Oct. 10-15.
 Norfolk 16, Petersburg 17, Danville 18, Roanoke
 19-21, Lynchburg 22, 27.
 NEW MARINE BAND (Souza): Chicago, Ill., Oct. 10-
 15, Racine, Wis., 16, Chicago, Ill., 27, Rockford
 28, Chicago 29-31, Lima, O., 31. Fort Wayne, Ind.,
 30. Mansfield, O., 29.
 NEW AMERICAN OPERA (Hinrichs): Philadelphia,
 Pa., Nov. 9 Oct. 15.
 DANCE MUSIC CONCERT: Brooklyn, N. Y., Oct.
 10-15.
 FAIRLEY HALL OPERA: New York city Sept. 19-
 indefinite.
 SHIP AHOY: Hot Springs, Ark., Oct. 21.
 TAR AND TANTAN: Altoona, Pa., Oct. 17.
 Hartford 18, Lancaster 19, Trenton, N. J., 20-
 25, Reading, Pa., 27, Allentown 28, Wilkesbarre 29.
 Camden, N. J., 30-31, Baltimore, Md., 29-30.
 THE TALK OF THE TOWN: Baltimore, Md., Oct. 10-15.
 Cleveland, O., 17-22, Cincinnati 23-29.
 VICTOR OPERA: Lexington, Ky., Oct. 10-15, Cin-
 cinnati, O., 17-Nov. 22.

VARIETY AND BURLESQUE

BOSTON NOV. LTY (Hart's): Philadelphia, Pa., Oct.
 10-15, New York city 17-19.
 BOWMAN SPECIALTY: Riverton, Ia., Oct. 11.
 Shenandoah 12, Red Oak 13, 14, Canton 15.
 CITY CLUB BURLESQUE: Milwaukee, Wis., Oct. 10-
 16, Cleveland, O., 17-22, Rochester, N. Y., 23-29.
 CITY SPORTS BURLESQUE: Reading, Pa., Oct. 11.
 12, Wilmington, Del., 13-15.
 EDDIE BARRY: Boston, Mass., Oct. 10-15, Roches-
 ter, N. Y., 17-22, Cleveland, O., 23-29.
 FRENCH FLY BURLESQUE: Providence, R. I., Oct.
 10-15, Worcester, Mass., 17-22, New York city 23-29.
 FIELD AND HANSON AVENTURE: New York city
 Oct. 10-15.
THE HILLS NEW YORK STARS: Indian-
 apolis, Ind., Oct. 10-15, St. Louis, Mo., 17-22, Kan-
 sas City 23-29.
 GUN HILL NOVELTIES: Pittsburg, Pa., Oct. 10-15.
 Cincinnati, O., 17-22, Louisville, Ky., 23-29.
 HIDE'S SPECIALTY: Newark, N. J., Oct. 10-15.
 Philadelphia, Pa., 17-22.
 LILLY CLAY BURLESQUE: Paterson, N. J., Oct.
 10-15.
 LESTER AND WILLIAMS BURLESQUE: Baltimore,
 Md., Oct. 10-15.
 MULDON-HENRY SPECIALTY: Chicago, Ill., Oct.
 9-15.
 WATKINS RUSSELL BURLESQUE: Chicago, Ill., Oct. 10-15.
 MABEL SNOW FOLLY BURLESQUE: Salem, Mo.,
 Oct. 21, Howard 22, Madison 23, Flanagan 24, Pipe-
 stone, Minn., 25.
 MAY HOWARD BURLESQUE: Jersey City, N. J.,
 Oct. 10-15.
 PASTOR FOLLY BURLESQUE: Cincinnati, O., Oct.
 10-15.
 REILLY AND WOODS: Boston, Mass., Oct. 10-15.
 ROSE HILL: New York city Oct. 1-15.
 RENTZ SANITARY BURLESQUE: Philadelphia, Pa.,
 Oct. 1-15, New York city 17-22.
TONY PASTOR: Harlem, N. Y., Oct. 10-15, Balti-
 more, Md., 17-22, Brooklyn, N. Y., 23-29.
 WEISS AND FIELDS' SPECIALTY: Yonkers, N. Y.,
 Oct. 11, Poughkeepsie 12, Matteawan 13, Troy 14, 15.

MINSTRELS

AL & G. FIELD: Louisville, Ky., Oct. 10-15, Owens-
 boro 16, Nashville, Tenn., 17, Memphis, 18, 19, 20,
 Helena, Ark., Pine Bluff 21, Little Rock 22, 23,
 Hot Springs 24, Texarkana 25, Dallas, Tex., 26-28,
 Fort Worth 29.
 DARLOW BROTHERS: Jackson, Ala., Oct. 11, Decatur
 12.
 CLAYBELL: Danbury, Conn., Oct. 11, Brooklyn, N. Y.,
 12-15.
 HAVEN'S MINSTRELS: Detroit, Mich., Oct. 11.
 Jackson 12, Flint 13, Saginaw 14, Bay City 15.
 LOW DOCKSTEINER: St. Louis, Mo., Oct. 10-15.
 MAHARA: Carlinville, Ill., Oct. 13.

CIRCUSES

BAKSTON AND BAILEY: Dallas, Tex., Oct. 11, Waco
 12, Temple 13, San Antonio 14, Austin 15.
 BURNETT: Hartford, Ky., Oct. 11.
 JOHN F. STONE: Milton, Pa., Oct. 12, Northumber-
 land 13, Sunbury 14, Millersburg 15, Harris-
 burg 17.
 RINGLING BROTHERS: Richmond, Mo., Oct. 11,
 Brunswick 12, Chillicothe 13, Brookfield 14, Macon
 City 15.
 WALTER L. MAIN: Palco, Kan., Oct. 11, Ottawa 12,
 Valley Forge 13, Junction City 15.

MISCELLANEOUS

BARTON'S (D. M.) EQUINES: Merrill, Wis., Oct.
 12, Marshfield 13, 15, Antigo 14, 15, Ripon 17, 18,
 Berlin 19, 20.
 BARTHOLOMEW'S EQUINES: Williamsport, Pa., Oc-
 10-15, Shamokin 17-19, Tamaqua 20-22, Trenton, N. J.,
 23-25.
 DR. CARVER'S WILD WEST: Boston, Mass., Oct. 1-15.
 EDWARD MARCO: Mattson, Ill., Oct. 11, Rowland
 Lafayette, Ind., 12, Danville 14, Greenfield 15.
 F. R. BLIZZ: Hagerstown, Md., Oct. 11.
KELLAR (Magician): Philadelphia, Pa., Oct. 1-15.
 NORA GLASSHOVER: Albany, N. Y., Oct. 10-15.
 PROFESSOR HEHRMANN: New York city Sept. 27-
 indefinite.
 PAWNEE HILL WILD WEST: Frederick, Md., Oct.
 11-15.
 W. C. COUP: Hagerstown, Md., Oct. 10-15.

OPEN TIME.

This department is for the exclusive use of our
 advertisers in the "Out-of-Town Theatres" and
 "Managers' Directory" columns.

ATLANTIC, IOWA: Opera House, Dec. 21-31, Jan.
 1-15.
 ANDERSEN, MISS: Temple Opera House, Nov. 1-10
 12-17, 20-31.
 CANNON, S. C.: Camden Opera House, Nov. 1-8
 10-30, Dec. 2-11, Jan. 1-20, 22-31.
 CANAL DOVER, OHIO: Big 4 Opera House, Nov. 1-5
 Dec. 17-31, Jan. 1-14.
 CINCINNATI, OHIO: Pike's Opera House Oct. 22
 Nov. 7-12, Jan. 21-23.
 CLINTON, ILL.: New Fair Opera House, Oct. 15
 21-29, Nov. 1-26, Dec. 4-17.
 COLUMBUS, KANS.: Columbus Opera House, Oct.
 17-24, Nov. 7-16, 21-25, Dec. 1-12, 25-31.
 DENNISON, OHIO: Kipp's Opera House, Oct. 1-22.
 FAYETTEVILLE, N. C.: Fayetteville Opera House
 Fair Dates, Nov. 15-19.
 GOVERNOR, N. Y.: Union Hall, Oct. 5-31, Nov.
 1-30, 12-25, 27-30, Dec. 5-31.
 KEARNEY, NEB.: Kearney Opera House, Oct. 17-22
 Nov. 23-24, Dec. 1-24.
 LUZERNA, PA.: Houghton's Opera House, Holidays
 dates open.
 MEXICO, MO.: Grand Opera House, Oct. 10-22 (State
 Racing Meeting).
 OVERBROOK, KY.: New Temple Theatre, Oct.
 24-29, Nov. 4-25, 28, Dec. 19-25.
 PREMIER, ARIZ.: Devereaux Opera House, Oct. 1-15
 31, Nov. 1-12, Dec. 2-31.
 SHARON, PA.: G. A. R. Opera House, Oct. 1-15
 Nov. 1-12.
 ST. JOINS, N. B.: St. Johns Opera House, Oct. 1-15
 24, 29-31, Nov. 1-5, 11-30, Dec. 1-5, Jan. 2-14.
 TYNGER, PA.: Academy of Music, Oct. 14-15, 20-31
 Nov. 1-12, 24-25, 28-30.
 URBICVILLE, OHIO: City Opera House, Oct. 11-15
 Oct. 13, 14, 15, 24-31, N. V., 1-5.
 VINTON, IOWA: Watson's Opera House, Oct. 1-15
 Nov. 1-15.
 WINCHESTER, KY.: Winchester Opera House, Oct.
 1-15, 24, Nov. 17-19, Dec. 7-31, Jan. 1-12, Feb. 1-15.
 YORK, PA.: York Opera House, Oct. 14-15, 24, 25,
 28-31, Nov. 1-12, 21, 22, 28-31.

F. W. BATES & CO., SHOW PRINTERS

HOPPER'S SPECIAL NIGHTS.

A notable feature of the three engagements of DeWolf Hopper at Wang at the Broadway Theatre during the past eighteen months has been the special nights. A brief review of them is interesting.

On June 12, 1891, "West-Point Night," given in honor of the graduating class of 1890-91, there were 250 cadets in attendance. The party, including cadets, officers of West Point and friends, numbered more than 600. The two graduates, in evening dress, with their friends and relatives, occupied the centre of the house. The members of the class wore the full regulation uniform, and the boxes, which were gaily decorated with flags and bunting, were occupied by the commandant, officers, and professors of the Academy.

June 13, 1891, was "Baseball Night." The race for the pennant was then very exciting between the New Yorks and the Chicagoans, and on this evening the members of both teams, headed by Captains Ewing and Anson, attended in a body, and occupied all the boxes, which were appropriately decorated with bats, masks, foul flags, pennants and other paraphernalia of the game. On this evening Hopper received from his guests a mammoth floral baseball, composed of red and white carnations, the latter representing the seams of the ball.

June 22, 1891, was "Souvenir Night," marking the fiftieth performance of Wang. Handsome silver banyans were presented to an audience that overflowed the spacious theatre.

July 26, 1891, was "Furniture Night," in compliment to the first convention of the National Furniture Manufacturers and Dealers' Association, held at the Mechanics' Institute. The performance was attended by 800 delegates of this convention in a body, and during the song of "The Man in the Moon," Hopper sang a "furniture" verse that caught the house. At the conclusion of the song he received a huge floral rocking chair.

Aug. 14, 1891, was another "Souvenir Night," marking the one hundredth performance. Bronze elephants were given as souvenirs.

Aug. 29, 1892, was "City of Paris Night." Mr. Hopper, through Mr. Wright, president of the Inman Line, had extended an invitation to Captain Frederick Watkins, Purser Stuart Miller, and other officers of the famous record-breaker, the *City of Paris*, to witness the performance. The invitation had been accepted by cable. Mr. Hopper and his energetic business manager, John W. McKinney, were passengers on this ship when she made her memorable trip from Queens-town to New York in five days, fifteen hours and fifty-two minutes, breaking all previous ocean records. Many courtesies were extended to them during the voyage, and he Wang invitation was reciprocal. During the second act on this evening Mr. Hopper was astonished to see a monster floral ship ploughing its way through waves of applause to the stage, and as its fragrant prow was thrust over the footlights he saw an almost exact reproduction of the fleet ocean greyhound that had carried him safely and swiftly homeward. The floral ship was presented by the officers of the *City of Paris*, and was conveyed to the comedian on the shoulders of four stalwart seamen in full uniform.

Sept. 9, 1892, was "Physicians' Night," when members of "The Circle of Willis," a social organization composed of prominent physicians and surgeons of New York and their families and friends occupied all the boxes and a large portion of the orchestra. The party numbered over five hundred. The visitors presented Hopper with a floral skull and cross-bones, standing four feet high, made of immortelles and violets. Attached to the floral bones were two silver coffin-plates. On one was engraved "Compliments of the Circle of Willis to DeWolf Hopper," and on the other "While Jenkins is with us cholera has no entrance here." As the comedian was taking the choral piece across the footlights a bottle of "red-top" champagne fell to the floor. It was labeled "Cholera mixture, to be taken in broken doses."

Sept. 22, 1892, was "Insurance Night," on which occasion the New York Life Insurance Association gave a theatre party to the delegates of the National Life Insurance Association. Five hundred insurance men saw Wang and applauded Hopper's special lines and verses upon life insurance. Hopper also performed a parody upon "Ta-ra-ra," illustrating his unusual ability as a dancer, and recited "Casey at the Bat," which is always received uproariously.

Sept. 25, 1892, was "Columbus Night." The theatre was handsomely draped with American and Italian flags, several prominent Italian-Americans were present, and Hopper and his merry assistants sang the praises of the great navigator in appropriate verse written for the occasion.

Monday, Oct. 3, was the third souvenir night in commemoration of the four hundred and fiftieth representation of Wang, and the fiftieth performance of its third engagement at the Broadway. The souvenir was a beautiful miniature pier mirror of plate glass on a pedestal of silver, the pictures of the ten principals being impressed on the face of the mirror.

The origination of these special nights is due to Manager Ben Stevens and Business Managers McKinney and McCormick. Mr. McKinney is especially ingenious in such devices, and alert and tireless in his management of detail.

Old Jug.*

During the two weeks that the Society for the Prevention of Cruelty to Children has been working the humorsously named little performers on the stage in an odd lot, but it is a pity that they have been crawling around in an alley, feeding on garbage and sleeping in a soap box. Of course the agents of the Society cannot be everywhere, but it might be well to attend to the alms first and the theatres later on.—*The Herald*.

It begins to look as if the children had no rights which the Society for the Prevention of Cruelty to Children feels bound to respect.—*The Herald*.

MANAGERS' DIRECTORY.

THEATRES.

BROADFOED, PA.

THE EXCHANGE OPERA HOUSE

Now undergoing complete remodeling, ready about Sept. 1. Seating 600. Stage 60x100. New scenery by Scamman and Landis, Chicago. Strictly first-class attractions address.

WINTFIELD HENTY, Secretary.

CANAL BOVER, O.

OLD 4 OPERA HOUSE

Completed Jan. 1, 1892. Ground floor seating 1,000. Population 5,000, with 6,000 to draw from. Electric cars pass the house. None but first-class companies need apply. No cheap or repertoire companies booked. Now booking for 1893-94.

HESTER AND CO., Managers.

CHETEN-E, WYO.

CHETEN-E OPERA HOUSE

Correspondence solicited for booking of first-class attractions only.

STABLE AND FISHER, Managers. (See address to D. J. Rhodes.)

DJTRA-4, ALA.

OUTRAN OPERA HOUSE

Capacity, 600. On first floor. On trunk line from Northwest to Jacksonville, Fla. Population, 3,000.

W. C. FLETCHER, Manager.

DOWAGI-C, MICH.

BECKWITH MEMORIAL AUDITORIUM

Handsome and most complete theatre in the State. Seating capacity, 600. Electric lights, steam heat, commodious dressing rooms, stage 100x50, elegant scenery and decorations; everything new. Population of city, 4,000; tributary population, 20,000. Will be opened Nov. 25. A few first-class attractions wanted for next season.

A. S. GARDNER, Manager.

DANCE CITY, KANSAS.

HELY'S OPERA HOUSE.

Shall way be well patronized by a first-class attraction. Good one night stand. First-class attractions do a paying business.

W. B. FLETCHER, Manager.

LYRIA, O.

LYRIA OPERA HOUSE.

Population, 6,000. Dates open. Seats 900.

W. B. FLETCHER, Manager.

LUZE-NE, PA.

HOUGHTON'S OPERA HOUSE

This handsome theatre is centrally located. Has a seating capacity of 300. Heated by steam and lighted by gas. Situated only three miles from Wilkes-Barre, with 300 population, draw from on line of D. & W. RR. and L. & W. RR., with first-class hotel only one minute from theatre. Holiday dates open.

Address: GEN. S. HUGHES, Mgr.

OSHEOSH, WIS.

GRAND OPERA HOUSE

Population, 2,000. The only theatre in the city. Ground floor. Capacity, 1,000.

J. E. WILLIAMS, Manager.

SPRINGFIELD, ILL.

CENTRAL MUSIC HALL

Now being built. Seating capacity, 1,000. Nicely furnished and equipped for concerts and lectures. Centrally located. Expect to open Nov. 1. Wanted an opening attraction. Address:

J. W. FLETCHER, 574 S. S. Square.

WAUSAU, WIS.

ALEXANDER OPERA HOUSE

Just completed. Entirely new. The attention of all managers of attractions is called to the fact that a new opera house has been built for place one destroyed by fire last January. Stage 100x100, curtain opening 20 ft. to grooves 15 ft.; between grooves, 6 ft.; to grooves 3 ft. Seating capacity, 600. Steam heat. Electric lights. First-class orchestra. Seated with Andrews' opera chairs. Scenery by Scamman and Landis. Want good attraction to open house any time between Sept. 20 and Oct. 1. For time and terms apply to:

WILLIAMSON & CO., Mgrs.

HOTELS, ETC.

ALLEN TOWN, PA.

NOTEL ALLEN.

Rates \$2.50 per day. Elevator and all first-class facilities.

JOHN G. HANCOCK, Proprietor.

BROOKLYN, N. Y.

137 LAWRENCE STREET.

Five minutes from all theatres. Professionals given best accommodation and attention. The best of professional references. Mrs. CUNNINGHAM.

SYRACUSE, N. Y.

THE VANDERBILT

Conveniently located to all places of amusement. To Members of the Profession: American plan, \$2.50 per day and upward. European plan, rooms \$1.50 per day and upward. An elegant cafe has just been added to this hotel.

J. M. FLETCHER, Proprietor.

WHIS.

CHAS. L. LIETZ,

Successor to Helmer & Lietz,

THEATRICAL WIG MAKER

Grease Paints, Powders, Etc. A large stock always on hand.

129 FORTY-FOUR AVENUE.

Between 12th and 13th Streets, New York.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

9TH - YEAR - 9TH

America's Representative Emotional Actress.

MAUDE GRANGER

In Two Plays.

LENORA AND INHERITED

Assisted by LAURENCE MANNING and company of metropolitan players. A few weeks only. Address per route.

Under the Direction of PROCTOR AND MANNING.

JOHN C. LEACH

DIALECT COMEDIAN.

AT LIBERTY.

Original Hit Sing in Pearl of Peking. Understudy for Louis Harrison. Two seasons. Original New-paper Reporter in Trip to Chinatown.

THE COMEDIAN.

R. L. SCOTT

AT LIBERTY. Address 114 Broadway

ELUCUTION, ACTING, ETC.

PROCTOR'S THEATRE

SCHOOL

OF ACTING.

CHARLES LEONARD FLETCHER,

DIRECTOR

PROCTOR'S THEATRE, 230 ST., NEW YORK

THE ONLY SCHOOL FOR THE STAGE

IN AMERICA. SITUATED IN A FIRST CLASS THEATRE. GIVING INSTRUCTION ON REGULAR PROFESSIONAL STAGE.

To attempt to teach acting in parlors and small rooms, as most teachers do, and expect the pupil to be competent to go on the stage, is absurd. Pupils can enter anytime. Inexpensive persons not accepted. Circulars. Open throughout the year. Fall term commences Sept. 5.

Alfred Ayres.

224 WEST 15TH STREET.

Instruction in elocution, orthography and the actor's art.

Twelve weeks' course, that fully prepares the average pupil for responsible parts.

Misses Rose Toghian, Alberta Gafutin, Adelaide Fitz Allen, Eliza Warren and many others, numbered among Mr. Ayres' pupils.

No stage on which to amuse the pupil and squander his time. Begin with rehearsals when trees begin to grow at the top; when architects begin with the house and follow with the foundation, and not till then "business" is the very last thing and much the easiest thing to learn. He that begins with rehearsals never gets far; he may become a dramatic artisan, but never a dramatic artist. Essentials are never taught by those who do not themselves know them.

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage in every detail. Successful pupils: Misses Maud Harrison, Margaret Mather, Kathryn Kidder, Mrs. Dion Boucicault, Cora Tanner, Selena Fetter, Stella Tanton, Cora Edsall, etc.

SHAKESPEAREAN READING.

Mrs. Waller has organized a select class for reading Shakespeare and other poets, where the voice, intonation, and expression of each character is strikingly defined.

216 West 21st Street, New York.

MRS. D. P. BOWERS'

School of Dramatic Instruction.

Rehearsals at Palmer's Theatre.

Can so commence in September. Applications should be made at once to STURTEVANT HOUSE New York city.

Mr. Harry Pepper

THE VOICE.

ITS PRODUCTION, TRAINING AND CULTIVATION.

Pure school of ballad singing taught. Ladies and gentlemen prepared, coached, etc., for the stage, opera, concert, etc., both vocally and dramatically.

Vocal Studio, "THE HARDMAN," 145 Fifth Avenue, New York.

COSTUMES.

The Eaves Costume Co

63 EAST TWELFTH STREET,

Carry a stock of over 2,000 costumes adapted for Historical, Theatrical, Masquerade or Operatic presentations which are offered for sale at low prices, or can be rented by responsible parties in any part of the United States or Canada, on reasonable terms.

Special designs prepared. Band, military and society uniforms and equipments. Theatrical tights, shoes, swords, and in fact every requisite for the stage or parlor entertainments.

Write, with particulars, for estimates which will be cheerfully answered.

M. Herrmann,

Costumer

Has removed to

20 W. Twenty seventh St. near Broadway

OFFICES

ABBOTT & TEAL

Proprietors of

MOORE

ROOM 21, 175 BROADWAY

W. W. TILLOTSON, General Manager.

Mr. Marshall P. Wilder

Permanent address, care New York P. O.

Mrs Augustus Cook

(Miss Widge Carr.) Stowaway Co. 1890-91.

Thomas J Lawrence

Address 10 Gramercy Park, New York.

Frank Colman

The Dancer Signal, 1890-91. Address Mirror.

Fanny Denham Rouse

At liberty after Oct. 22. Address agencies.

Harold Grahame

Leading heavy. Address Simmonds and Brown.

Marie Hilford

Disengaged. Address care Mirror.

John C Buckstone

Address Low's Exchange, 47 Broadway.

Grace Sherwood

Jane - Special Co.

John E. Martin

Character or Old Men. 700 Board St., Phila.

Walter Browne

Character Comedian, Baritone; late Savoy, London. Address Mirror.

Alice Brown

As Elizabeth Lyden in The Witch. 47 Season.

Frederick Webber

Juveniles. 47 West 23rd Street.

Miss Marian P. Clifton

At liberty. 85 Gates Ave., Brooklyn or agents.

Mr. Beaumont Claxton

Expresses thought and feeling by voice and action.

Marie Bell

Prima donna soprano, late Carleton Opera Co.

Alex Bell

Tenor. Both care White Smith & Co., 8 E 17th St.

W. Hull Crosby

With Arthur Rehan. Address Mirror.

Wm. H. Pascoe

Leading juveniles with James O'Neill

J. D. Murphree

With Alexander Salvini Co. Season 1892-93.

Celie Ellis

Mrs. Horton in Dr. Bill.

Etheldred ap Williams

Leading business. Disengaged. Newark, N. J.

Miss Lucy Schukdt

Ernest Bartram

Dr. Bill Company, 1892-93.

Lucile LaVerne

Leads, Jos. Haworth, Margaret Mather. At liberty.

Wadsworth Harris

Re-engaged with McJeska Co. Address Mirror.

Frank A. Connor

Juveniles, light comedy, valets, etc. At liberty.

Eric Pollock

Dr. Bill Co., season 1892-93.

Alice Leigh

Character, Comedy and Dialects. Address Mirror.

Lucile Sturges

The Foresters (Rehan's). Address Mirror.

PROFESSIONAL CARDS.

ACTORS AND ACTRESSES CHILDREN,
and those intending to follow a professional career (for the next seven months) will be taught for one-half of my regular tuition fee.
REFERENCES: My juvenile pupils, Wally Edinger, Hengler sisters, daughters of Tom Hengler, Master Lennie, Kate, Mattie, and Pat Rooney, Jr., Marguerite and Richard Ferguson, Evelyn D. Luchetti, daughter of Hughey Dougherty, Alice Bryant, Eva Mudge, Baby Robinson, Mamie Murphy, and over a hundred other stage children.

NEW DANCES FOR SOUBRETTES composed on short notice.
ENGAGEMENTS secured for all my pupils when perfect. COMPANIES supplied with soubrettes by addressing

ED. COLLYER,
46 Clinton Place, New York City.
Terms moderate. Enclose stamp for circulars, etc.

MISS MYRTLE TRESSIDER

SINGING AND DANCING SOUBRETTE.

With Lester and Williams' ME AND JACK Co.

Invites offers for 1893-94. Address as per route.

DIGBY BELL

Address en route.



Address R. J. KUGENT, c/o W. J. KUGENT

LANSING ROWAN

AGNES in THE HAND OF FATE.

Address this office.

Edwin A. Barron

CHARACTER COMEDY. Late with Robert Mantell. At Liberty. Address Agents, or Mirror.

The Original American Whistler

FRANK LAWTON

Fourth South Madison Square Garden. Re-engaged for next Summer.

Fifth year with Hoyt and Thomas.

Sigmund B. Alexander

Dramatist. Author of Kean's play, "Judith" etc. Original plays to dispose of: A Curtain Raiser, Pseudo-comedy, and Society Drama. Address 30 92 Summer Street, Boston, Mass.

ALFRED YOUNG

Address care the American Academy of Dramatic Arts, 25 East 24th Street.

HELEN VON DOENHOFF

CONTRALTO.

Permanent address, Steinway Hall, New York.

Engagements accepted for Concert or Opera.

Edgar Strakosch

Manager

MASTER CYRIL TYLER.

The Phenomenal Boy Soprano
Address 237 Broadway, care of Abbey, Schofield and Grau.

CAROLINE HAMILTON

SOPRANO.

Barnes, Karl and MacDonald.

Fred. C. Graham

TREASURER AND MANAGER.

AT LIBERTY.

Address Mirror.

CORDIE DAVEGA

The Vendetta.

Address Agents.

MME. FLOISE KRUGER

Teacher of Stage, Fancy and Skirt Dancing
Pianist at all private and class lessons. Studio, Rooms 9-10 Studio Bldg., 4 and 6 W. 24th St., N. Y.

GORDON EMMONS.

Actor and Elitist

Address Mirror.

American Academy of

the Dramatic Arts

GYCEUM SCHOOL OF ACTING.

FRANKLIN H. SARGENT, President

The regular academic course begins Oct. 24. Apply to

PERCY WEST, Business Manager,

THE BERKELEY LYCEUM.

19, 21, and 23 West 24th Street, N. Y.

PROFESSIONAL CARDS.

CHARLES W. ARNOLD

BUSINESS MANAGER

THE COLONEL.

Address Mirror.

FRANCES HARRISON

BOWLINE

in H. B. Lovett's

SPIDER AND FLY.

Address Mirror.

1891-92

ROBERT

1892-93

DROUET

LEADING BUSINESS.

EFFIE ELSLER CO.

J. H. FITZPATRICK

THE AUDIENCE CATCHER.

At Liberty. Address this office.

JOURNALISTIC WORK ABOVE PAR.

COLLIN

Address
this
Office.

KEMPER

PLAYING
LIGHT COMEDY
AND
JUVENILES.

With Metropolitan Stock Company for Season of 1893-94.

Josephine Arnot

LEADING BUSINESS.

Address care MIRROR, or per route in the papers.

SEASON 1892-93.

LILLIAN LEWIS

LADY LIL.

As DENTATUS THE PATRICIAN in JUPITER—A BR.

Jas. Aldrich Libbey

HEIR PARTONE

Engaged season 1893-94. DIGBY BELL Opera Company. Address 77 2nd Ave.

MINNIE SELIGMAN

Address this office.

LOUISE CALDERS

DISENGAGED.

Address care Mirror.

Maudie Russell

SPECIAL ENGAGEMENT

A MILE A MINUTE.

Address Mirror.

Adelaide Randall

AS THE OPERA QUEEN WITH JOHN T. KELLY IN WIFE OF DUBLIN.

MISS LILLIAN CLEVES

Having postponed her contemplated starring tour, is free to consider offers to play LEADING BUSINESS with male star or in Stock Company.

Address Mirror.

ALBERT BRUNING.

Care of The Players.

LOUISE BEAUDET

Specially engaged for the production of

PURITANIA

With PAULINE HALL OPERA CO.

Address this Office.

PROFESSIONAL CARDS.

Alf C. Wheelan

Specially Engaged as First

Comedian by Frank

Sanger.

FREDERICK PAULDING

SEASON 1892-93.

LEADING SUPPORT

T. W. KEENE.

Address Mirror.

AT LIBERTY.

FRANK F. GOSS

Stage Carpenter or Properties.

FIVE SUCCESSIVE YEARS WITH HOYT'S COS

Address, 109 East 11th Street.

Permanent address, Mirror.

CHAS. T. ELLIS

In his new Comedy Drama.

Count Casper.

Address A. H. ELLIS.

Care Klaw & Erlanger, 25 W. 34th Street.

MISS MARBURY

Representing the leading Playwrights of America, England and France.

Manuscripts placed, contracts drawn, orders secured, royalties collected and promptly remitted. Charges moderate. Highest references given in New York, London and Paris. Absolute satisfaction guaranteed. No commission from purchasers. Good Plays Always to be had on Application. Address, 21 W. 24th Street, New York.

HAVE YOUR PLAY TYPEWRITTEN

BY Z. & L.

ROSENFELD

49 W. 20th St., 25 Pine St., 25 Broadway, 25 W. 10th St. Telephone 248 Cortland New York city. Typewritten translations made from all languages.

Plays and parts typewritten in two hours.

Stenographers supplied by hour or day.

ANNIE MACK-BERLEIN

SHADOWS OF A GREAT CITY COMPANY.

Address en route, or Mirror.

HILLIS, Lawyer

275 LASALLE STREET, CHICAGO.

Makes a specialty of theatrical business. Confidential. Prompt. Reasonable. References if required.

FRANCESCA REDDING

and

HUGH STANTON

Time filled. Permanent address,

2318 St. Albans Place, Philadelphia.

Mrs. Alice J. Shaw

(La Belle Siffense).

THE WHISTLING PRIMA DONNA.

On tour, India, Japan, South Africa and Australia.

Address care MIRROR.

C. Garvin Gilmaine

AT LIBERTY.

Juvenile and Light Comedian.

Address this office.

Specially engaged for Summer amusements at Congress Hall, Cape May, N. J. Two seasons.

W. CUTHBERT SYMNS

Business Manager Disengaged. Address MIRROR.

May Whittemore

At liberty. Address this office.

DREW DONALDSON

BUFF OPERA CO.

Permanent address 24 East 21st Street.

Bert Andrus

As Philip Northcote in Edinburgh season 1892-93.

EDWARD VROOM

Address DRAMATIC MIRROR.

PROFESSIONAL CARDS.

Laura Clement

PRIMA DONNA.

MANUELA, in MISS HELYETT.

THREE—Laura Clement, a very capable actress and singer, resumed her old part of Manuela. SECOND—Laura Clement was back in her old place as Manuela, and a very charming Spanish girl she was. SUN—Laura Clement sang with much more than her usual brilliancy.

WORLD—A waiter was admirably sung by Laura Clement.

Address 25 West 5th Street.

NINA BERTINI

PRIMA DONNA SOPRANO.

MANUELA in MISS HELYETT.

"The singing artist of the company is Miss Bertini, whose solo in the third act demonstrated that she has a sweet and well-trained voice, which she has under perfect control. She was vociferously cheered, and acknowledged the compliment with the difficult and pretty cadenzas and trills."—(Asiatic Engineer, Sept. 26, 1912).

"Miss Bertini as Manuela made a most decided hit, her solo in the third act being most enthusiastically applauded."—St. Louis Post-Dispatch, Sept. 5, 1912.

The work of both Miss Kate Davis and Miss Bertini was of the highest order. Miss Bertini receiving almost an ovation at the end of her solo in the third act.—Review Post, Oct. 4, 1912.

Miss Martinez

LEADING JUVENILES.

Will Mandeville

PRINCIPAL COMEDIAN.

Engaged with Lotta season 1892-93.

KATIE BOSCH

Having completed her vocal studies in Leipzig under Herr F. Rebling, has returned to New York this month, and is

OPEN FOR ENGAGEMENTS

IN

CONCERT OR OPERA

SO-COINETTE ROLES.

Communications should be addressed in care of THE MIRROR.

ROSE EYTINGE'S

ONLY

School of Acting

121 EAST TWENTY-THIRD STREET,
Bet Fourth and Lexington Avenues,
NEW YORK.

Ensemble and individual instruction given in elocution and practical stage work.
Actors and actresses coached in special parts.
Plays read, revised and rehearsed.
Amateur performances conducted.

MAY

BROOKLYN

AT LIBERTY. LEADS.

Address A. P. Dunlop, 25 West 5th St., N. Y.

MAURICE BAUMANN, Counselor at Law.

Member of North Carolina, Rhode Island and Illinois bars. Twenty years' experience in active practice. Proprietor of and Attorney for the CHICAGO SWIFT COLLECTION BUREAU.

General law business and all kinds of collections in all States and countries. Bonds furnished when wanted. All correspondence strictly confidential. Legal opinions given and investments made when desired by correspondence, etc. All terms reasonable. References furnished. Office, Suite C, 153 East Monroe Street, Chicago, Ill.

MISS KITTIE RHOADES

In THE INSIDE TRACK, and

THROWN UPON THE WORLD.

Address W. R. WARD, Manager.

Benj. W. Anderson

ATTORNEY AND COUNSELOR-AT-LAW.
Business confidential. Collections prompt. Damage cases a specialty on contingent fees. References given when required. Terms reasonable.
205 Ashland Block, corner Clark and Randolph Sts., Chicago, Ill.

Rosita Worrell-Crane

Light Opera, Ingenues, Comedy.

Address Mirror.

Miss GRACE GOLDEN

The Fencing Master

MAUDE DE ORVILLE

At Liberty. Leads and Juveniles. Address—Lake, Ohio.

J. F. Hayes

With Frank Williams Co. in 22 P. M.

HELEX OTTOLENGUI

Having resigned from The Still Alarm can be engaged for leading business. Address agents, or 26 Vanderbilt Avenue, Brooklyn, N. Y.

PROFESSIONAL CARDS.

CLAY CLEMENT

And complete company, including Miss Adelaide Fitz Allen.

in
HIGH CLASS DRAMA.
GEORGE L. SMITH, Manager.**ALEXANDER**

LEADS

and

CHARACTERS

KEARNEY

The

Cannock, and

Parisian French

Dialects Spoken.

DISENGAGED. This office.

AGNES**BURROUGHS**

LEADING BUSINESS.

Address Mirror.

BERT COOTE

Leading Comedian,

AT LIBERTY.

42 COLLEGE PLACE, - SAN FRANCISCO.

MISS ELAINE GRYCE

Soprano Prima Donna.

DISENGAGED for Grand or Comic Opera.
Thanks Arthur Rehan, Esq., for releasing her from The Foresters. Address care of J. Alexander Brown, or Roberts and Ebert.

MR. SAM GRYCE

Acting Manager or Baritone.

AT LIBERTY.

Thanks Arthur Rehan, Esq., for releasing from Foresters. Address care of J. Alexander Brown, or Roberts and Ebert.

PATTI ROSA

In DOLLY VARDEN and a New Play by CHAS.

T. VINCENT.
WILL O. WHEELER, Manager.**FRANK M. KENDRICK**

With James T. Powers' A Mad Bargain Co.

Address Mirror.

BRISTOW ALDRIDGE

Late manager The Wages of Sin. Aldridge's All Star Specialty Co., etc., etc.
Open for engagement as manager, agent or treasurer. Address

Care Dramatic Mirror office.

MINA GLEASON

Specially engaged to open Oct. 1, as

MAY HERNE to CAPT. HERNE, U.S.A.**STELLA PERKINS-MCDON**

ROWLINE

In M. B. Leavitt's Eastern Spider and the Fly.

Address Mirror.

HELEN AND TEN BROECK

Supported by

THEIR OWN COMPANY in THE KAPOKS.

E. G. STONE, Manager.

27 Ball Street, Boston.

MISS MINNIE CUNNING

AT LIBERTY FOR STAR OR SPECIAL ENGAGEMENTS.

With new attractive plays. Responsible managers only can address THE TOWERS, Elberon N. Y.

JOHN JOSEPH ALLEN

Dramatic Author. Napoleon Bonaparte, Cardinal De Retz, and thirty-eight other plays to dispose of.

Address 30 West 15th Street, Chicago, Ill.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

BRIM FULL OF FUN!
A new and original comedy in three acts,
entitled

JUST FOR A LARK.

Now being written by

DOUGLAS ATHERTON

The Eccentric Character Comedian.

Appearing in his great dual role of Mr. GARY GEDNEY and ARAMINTY FLOWINGTON.

Introducing his European ballerina specialty, assisted by Mile. Leontine Delemar and Signor Lafarge, Parisian Dancers.

AN ALL STAR CAST.

Special Southern Songery. Ten Kentucky Jubilee Singers. Plantation Songs and

Dances. Magnificent Quaint Costumes.

Address care Mirror.

**HILDA THOMAS**

Address New York Dramatic Mirror.

ADA LEWIS**"Harrigan's Tough Girl"**

Harrigan's Theatre, New York.

DAVID BELASCO

Address Mirror.

TYRONE POWER

LORD FRANCIS FARANDOLE in A SOCIETY FAD, under
John Russell's Management.

Address Bijon Theatre, or Mirror.

W. S. HART

Leading Man, Mile. Rhea's Company, 1892-93

Address care Five A's, 21 West 5th Street, New York

Beatrice Norman

AT LIBERTY.

Address Agents or Mirror office.

Miss Beatrice Norman was a capital heroine.—Philadelphia Ledger.

BEATRICE MORELAND

LEADING BUSINESS.

Third Season with Rose Coghlan. At liberty after Nov. 19.

Address Mirror.

**EMMA
VELYN
EDITH****POLLOCK**

Address Mirror.

ISABELLE EVESSON

AT LIBERTY.

Address this office.

THE LEADING SINGING COMEDIAN.

WILLIAM BLAISDELL

AT LIBERTY.

Address Coleman House, Broadway and 27th Street.

J. M. BUCKNER

Late Business Manager One of the Finest.

AT LIBERTY 1892-93.

Address Taylor's Exchange, 35 W. 5th Street.

LOUIE K. QUINTEN

Specially engaged for BIDDY, with Ezra Kendall's Pair of Kids Company.

Season 1892-93.

SADIE MARTINOT

AT LIBERTY.

Address this office.

MARGUERITE and MAUDE FEALY

LEADING.

CHILD ACTRESS AND FANCY DANCER.

AT LIBERTY.

Address agents, or 21 West 5th Street.

WRIGHT HUNTINGTON

Jeune Premier.

DICK in IMAGINATION.

FLORIDA KINGSLEY

Boys and Ingenuos.

DISENGAGED.

Address agents or this office.

A FAIR REBEL SEASON OF '93-94

Written by HARRY P. MAWSON.

Grand Production Early in September,

Of an Original Romantic Comedy.

REPEATING ITS SUCCESS OF LAST SEASON,

AND NOW IN ITS 4th BIG WEEK NEW ORLEANS

At the 14th Street Theatre.

WITH NEW SCENERY AND THE ORIGINAL CAST, INCLUDING

By Harry P. Mawson.

WITH A POWERFUL CAST, INCLUDING

FANNY GILLETTE

This season's time booked solid.

All communications to

Under the direction of EDWARD R. MAWSON.

HARRY E. SANFORD, Business Manager.

ESTABLISHED 1871.

OPEN DAY AND NIGHT

Robert Bruce

GENERAL SUPERINTENDENT.

BRUCE'S LAW AND INQUIRY AGENCY,

128 and 130 La Salle Street, Chicago, U. S. A.

Civil and Criminal Cases Attended to. Searches Instituted for Missing Friends and Next of Kin. Copies of Wills, Marriages, Divorce Decrees, and other Certificates Procured without delay from all parts of the World. Inquiries Conducted with Secrecy and Dispatch. Confidential Correspondents throughout the United States, Canada, England, Ireland, Scotland, France and the Australian Colonies. Legal Papers drawn up and Authenticated. All Business Strictly Confidential. German and French Interpreters. Consultation Free. Correspondence Solicited.

I WANT THANKSGIVING

In a good city West of New York City, for

ONLY A FARMER'S DAUGHTER

With the beautiful and phenomenal star,

JEAN VOORHEES, and her New York Company.

The surest drawing dramatic attraction now before the public. NOTE THIS: Not a manager in America can say that this attraction ever played to a bad house.

16 Successive and Successful Years.

Christmas wanted West of Chicago.

C. R. GARDNER, Norton, Conn., or 2412 Broadway, N. Y.

OPEN TIME—October 30, November 6, November 27

AT

GARDEN DISTRICT THEATRE, NEW ORLEANS, LA.

Apply Quick.

A. ST. LORENZ, Manager.

RICHARDSON & FOOS

THEATRICAL

Printers & Engravers

112 Fourth Avenue, New York.

GEORGE PATTERSON, SOLE PROPRIETOR

Most complete Show-Printing House in the world. None but the best artists engaged.

STOCK PRINTING FOR

MONTE CRISTO,
TEN NIGHTS IN A BAR-ROOM,
NOTES,
DIPLOMACY.

CORSICAN BROTHERS,
DR. JEVILL AND HYDE,
TWO ORPHANS,
TWO NIGHTS IN ROME.

PANTOMIME, BURLESQUE AND VARIETY CUTS.

First-class Work Only at Reasonable Prices.

ESTIMATES CHEERFULLY GIVEN.

THE MADAME GURNEY ENGLISH OPERA CO.

WITH

THE GYPSY QUEEN

and

H. M. S. PINAFORE.

(an adaptation retaining all the gems from Balfe's Bohemian Girl.)

EN ROUTE

Madame Gurney is supported by an eminent company of first-class artists. New and elegant costumes. Skirt dancing specialty artists, and a powerful chorus.

Responsible managers are invited to send open dates to this office to MADAME GURNEY, Sole Proprietor. Mr. Samuel Gryce, Acting Manager.

Around the World in 80 Days.

Played to largest week's business done at Niblo's for years. This is a fact! Weektime only.

Address, W. J. FLEMING, 230 W. 24th St., N. Y.

SECOND ANNUAL TOUR

DANIEL SABEL'S CO.

IN

THE OLD, OLD STORY.

Care KLAU AND ERLANGER, 25 W. 30th Street.

CALL

Members of the WALKER WHITESIDE COMPANY will kindly report for rehearsals at the Ashland House at 9:30 A. M., Oct. 6. Rehearsals will be held in the following order: Hamlet, Richelieu, Richard III., Othello, The Bell, The Merchant of Venice, Louis XI., Don Cesar de Bazan, The Fool's Revenge. Respectfully, W. F. HENDERSON.

THE FALSE FRIEND

Great Union Square Theatre success 1880-82. This play now for sale or to lease. Apply to E. Fawcett, 26 West 27th St.

WARNING!

IMPORTANT TO MANAGERS.

Being the sole proprietor of SCOTT HAMILTON'S world famous Comedy-Drama, known as MUGGS' LANDING for many years under the management of Mr. W. H. Bishop, I desire to give notice that I have leased the same to Mr. GEORGE N. GRAY for the present season of 1893-94 only; and that he has the exclusive right to produce the play during that time.

It is universally conceded that MUGGS' LANDING (now in its tenth season), is by far the brightest, funniest, best and most successful Musical Comedy-Drama ever written. It comprises in its cast NINE STAR PARTS, in addition to the minor parts, viz.: The Old Soldier, Shooting Star, Jason, Skinner Muggs, St. Dubba, Stuttering Joe, Little Muggs, Julia, and the Land Agent. These are all strong character parts, entirely original in this comedy, and fully protected by copyright; and as nearly all managers throughout the country are thoroughly familiar with them, there can be no excuse whatever for permitting an infringement of the play in their houses.

I therefore respectfully notify all proprietors and managers of theatres, that I shall hold them strictly accountable to the full extent of the law, for performing, or permitting the performance of any play in their respective houses, which is an imitation of, or which contains any of the names, characters, dialogues, catch lines, situations, climaxes, acts, properties, business or other substantial parts of MUGGS' LANDING, without full written authority from me. I will also pay \$200.00 reward for information which shall convict any person producing a pirated copy of said play, or otherwise infringing my rights.

CHAS. A. SHAW, of STONE & SHAW, Boston.

HOWE & HUNNET, Attorneys, New York.

That Charming Comedy

THE COLONEL

ADAPTED AND PRODUCED BY

OSCAR P. SISSON.

Under the Management of

CHARLES W. ARNOLD.

THE COMPANY:

OSCAR P. SISSON,
HARRY ST. HAIR,
WALTER BROOKS,
HENRY SULLIVAN,
NEIL HORTON,
KATE VANICHOFF,
FLORENCE WALCOT,
LESLIE LILE,
and
JOSEPHINE
FLORENCE SHEPHERD.

Send for New Catalogue of

A. S. SEER'S

LITHOGRAPHS and PICTORIAL CUTS

FOR SOCIETY and STANDARD PLAYS,

MINSTRELSY, BURLESQUE and VARIETY.

The Largest and Most Complete Assortment!

This establishment is better fitted than ever to give complete satisfaction in

EVERY BRANCH of the SHOW PRINTING BUSINESS.

including Numbered Reserved Seat Tickets for any Theatre in the Country.

BEST ARTISTS! LOW PRICES.

CONTRACTS NOW MADE FOR SEASON 1892-93.

A. S. Seer's Theatrical Printing Co., Broadway and 17th St., New York

ALBERT, GROVER & BURRIDGE

Scenic and Decorative Painters.

Now occupying our own buildings at 327-33 State Street, Chicago, which has a capacity of twenty frames.

The perfect mounting of plays in every detail relating to their artistic environment a specialty (Crane's For Money, at the Star, an example). Drop-Curtains, Working Models and Sketches. The Decorating and Stocking of Theatres.

ERNEST ALBERT, late of the Auditorium and Chicago Opera House.

OLIVER DENNETT GROVER, of the Chicago Art Institute.

WALTER W. BURRIDGE, of the Grand Opera House and McVicker's Theatre.

MISS ELIZABETH HARRIS, 28 West 24th Street.

Sole New York Representatives.

H. C. MINER'S ENTERPRISES

H. C. Miner's Fifth Avenue Theatre, New York.

H. C. Miner's People's Theatre, New York.

H. C. Miner's Bowery Theatre, New York.

H. C. Miner's Eighth Avenue Theatre, New York.

H. C. Miner's Newark Theatre, Newark, N. J.

Cable address, "ZITKA." Address all communications to H. C. MINER, Fifth Avenue Theatre, N. Y.